Join in and Celebrate

SACRED DANCE GUILD

newsletter JOURNAL newsletter

Winter Issue (December) 1981-82 Vol. ~~V~~ XXIV No. 2

PRESIDENT'S LETTER

"The time was right. . ." "When your time comes . . ." "You came just at the right time. . ." "For everything there is a season and a time for every matter under heaven. . ."

I am writing this letter during the Advent Season--a time for preparation, a time for waiting for the One promised in the fullness of time.

A time for reflection on my own life and the way I prepare myself -- this temple-- to receive and abide together with my Lord. Life has a natural rhythm -- like breathing -- as is so poignantly portrayed in that passage from Ecclesiastes. It raises the question in each one of us: "Am I living in the fullness of time?"

The Spirit moves! Am I living in the center of His movement? Or am I struggling to create my own center? Perhaps we could liken the movement of the Spirit to a tornado in which tremendous energy is gathered around a center. This center is on the move, the circle of energy with it.

Thankfully, it is apparent that the Spirit is on the move within in SDG. It is our hope and in-

tention that we move with this tornado.

Following our October Board Meeting in which many deep questions were raised (please read the minutes) Lindsey Huddleston, National Director of Regions & Chapters, and I covenanted to meet together regularly to brainstorm about the SDG. Through our time together, a vision for reshaping the Guild is emerging with a double emphasis on cutting down expenses and increasing services to our members. It would take considerable work to accomplish this feat but we believe this energetic thrust is essential to the future of the SDG.

We are entering our 25th year. It is a time for reflection on the SDG. What is the nature of our future? Do we have a future? Do we have a unique contribution to make to the sacred dancers of the world? If so, then the effort required to share this gift is worth it.

It is increasingly clear to us that there are some very specific skills needed to accomplish the tasks at hand. Skills in marketing and PR will be essential. Indeed if the vision is shaped by God, then He will provide the resources to make it happen. We are praying to this end.

It has been in the process of shaping this vision that it has become increasingly clear that I must step down as your President at the end of this term. The decision was slow coming but very definite in its impact, painful though it was. It is in obedience that I leave this role of service to the SDG which I love so much. There is a time . . .

In Service to our Lord,

Carlynn

Be On The Alert For:

1. EARLY Sacred Dance Guild Festival
   March 5-9, 1982, University of Miami Campus,
   Coral Gables, Florida
2. SDG Board Minutes
3. Membership List

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SACRED DANCE GUILD FESTIVAL '82
24th Anniversary Festival
March 5-9, 1982
University of Miami Campus, Coral Gables, Florida

Early registration is essential, since the festival occurs during the height of the south Florida tourist season.

National leadership includes:
Doug Adams
Jean Cowdery
Carolyn Deitering
Carla DeSola
Arthur Hall

Additional leadership will be furnished by local and regional leaders in the arts and allied professions.

SYNOPSIS OF EVENTS

Plan to arrive at Miami International Airport Friday, March 5 (if you're flying), special airport pick-up service to housing facilities at University Inn, opposite UM Campus will be available at a fraction of normal taxi fare; take a walking tour of the UM Campus; pick up registration packet; first session begins outdoors on campus at 7 p.m., wine and cheese social follows at University Inn. Saturday, Sunday, Monday, and

Tuesday a.m., prepare to work, worship, enjoy as you follow one of these tracks: children and sacred dance, therapy and sacred dance, creativity and sacred dance. Some class choices available will be: ballet, modern, jazz, Sufi, folk, improvisation, mime, clowning. A major concert by workshop leaders is included in your festival and will be open to the public. Specific sessions for ministers and musicians and all others allied with sacred dance will be offered. Experiential session for children are included. Yes, bring your family - you will have the option of extending your stay in the Miami area at the University Inn for the remainder of the week for just $16 per person per night (4 in a room) or $26 per person per night (2 in a room) as long as those additional days are reserved by January 15, 1982.

Remember, you may request information regarding getting academic credit (graduate or undergraduate for this festival.

MAKE CHECKS PAYABLE TO: SACRED DANCE GUILD FESTIVAL '82 and mail to Ana Atanasio, Registrar, 2141 NW 82 Terrace, Pembroke Pines, FL 33024, Phone: 305-432-7297.

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DEADLINE DATES FOR JOURNAL ITEMS:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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MINUTES OF THE BOARD

SDG Board Meeting, Saturday, October 3, 1981,
31 Church Street,Shelton, CT

The meeting was called to order at 10:00 a.m. by Carlynn Reed, President. Those in attendance were: Inez Folsom, Treasurer; Joan Sparrow, Eva Herndon, Memberhip; Sally Alderdice, Outgoing Membership; Sybille Volz, Helps and Guidelines; Lindsey Huddleston, Dir. of Regions; Ruth Becker, Director at large; Ellen Young, E. Pa. Chapter Sec.; Shirley Stager, Corresponding Secretary; Jary Yoos, Advisor.

TREASURER'S REPORT: Inez Folsom read a "thank you" note from Judith Rock, acknowledging the receipt of $100 which the Guild had voted for Educational Assistance in the production of a filmstrip on dance and religion, featuring Judith's dance, Mary Alice's Magnificat. The filmstrip is to be completed by December and would then be available as a teaching aid for those involved in creating sacred dance programs.

Inez also report that Jane Rickenbaugh will be replacing Ann Schneider as Representative for the Columbia-Willamette Chapter.

Inez reported that San Antonio has not yet requested payment for the two scholarships granted by the Board for the festival last June. She will contact the leadership there to finalize the payment.

FESTIVAL REPORT: In the absence of Gloria Castano, Joan Sparrow reported that the San Antonio Festival had broken even, though no final report had been received to date.

The financial expectations for the Festivals is

that they should be handled in a way that enables the Festival to pay all is expenses and also make a contribution to the Guild for the furtherance of its activities. It is expected that the San Antonio Festival may have accomplished this goal.

ANNUAL REPORTS: Inez Folsom reported that she had received financial reports from Eastern Pennsylvania and Southern California Chapters, but had heard nothing from Rocky Mountain, New York, and Columbia-Willamette. Lindsey Huddleston was asked to send a letter to the Chapters asking them to send in their annual and financial reports and giving them guidelines as to how this should be done. Lindsey indicated that she had already sent out such a letter, but she will send a followup letter to clarify the procedure.

MEMBERSHIP REPORT: Sally Alderdice attended the meeting in order to turn over all her membership materials to Joan Saprrow and Eva Herndon, who will be sharing the position of Membership Director following Sally's resignation. Sally indicated that membership has been dropping. We are now down to 577 members and the number continues to drop. This concern led to much thinking and discussion about the purpose and direction of the Guild. (Some of this discussion will follow the report of other business conducted.)

Lindsey read a letter written to Sally by Jane Rickenbaugh describing the confusion in the Rocky Mountain Chapter about disbursement of the $16.00 membership fee. This system is confusing because some of the Chapters are operating under the old By-Laws and some under the new laws adopted in 1980. Ellen Young suggested that it is very important for the National Board to spell out the guidelines. Joan Sparrow made the following motion: The four chapters operating under the old By-Laws -- Columbia-Willamette, Eastern Pennsylvania, Southern California, and Rocky Mountain--

shall, on or before the end of the fiscal year 1983, adopt the present Chapter Charter presented in the By-Laws voted in 1980. Lindsey Huddleston shall notify the Chapters as to the details of this changeover.

The motion was seconded by Ruth Becker, Director-at-large. Motion carried.

Sally Alderdice read a letter she had received from a former member who could no longer afford to pay the membership dues and asked for a special Senior Citizen rate to be considered. Ruth Becker moved that Senior Citizens, age 60 and over, pay at the rate of $10.00 per year. Lindsey Huddleston seconded the move. Motion carried.

To increase personal contact amongst our members, Lindsey Huddleston will include in her Direction to Regional Publicity Directors a request that the Directors contact those members who drop their membership and try to find out why they have dropped and to encourage them to renew. Also, Directors shall be encouraged to contact and welcome personally new members in their regions. Shirley Stager will also include these suggestions on the lists of dropped and new members which are sent out to the Directors at regular intervals.

PHONE CALLS: Several members of the Board who could not attend the meeting called during the day to give support and suggestions to the Board. Gloria Castano called from Nebraska where she was visiting and gave us her change of address: 1060 Pinrun Drive, Manchester, MO 63011. Susan Cole, Director-at-Large called from Washington state where she has been recovering from a neck injury. Dana Schlegel called from Pennsylvania to suggest that it would be important for the Guild to ask this

question: "If we closed our doors tomorrow, would it make any difference to the sacred dance community?" This question provoked further discussion of the direction in which the Guild is going. It was decided to draft a questionnaire to be sent to the Board members and then to the members at large to determine what should be the purpose and direction of the Guild for its second 25 years. Jary Yoos, Sybille Volz, and Shirley Stager will draw up the questionnaire which will be sent to Board members in October and submitted to the membership through the Winter JOURNAL.

FURTHER DISCUSSION: Carlynn read a letter from Cynthia Lowry indicating that there is strong interest in California for planning a Festival. There followed some discussion as to whether this should be the 25th anniversary festival or a later one. The question was posed by Carlynn, "Are we looking back on 25 years or forward to the next 25?" No decision was made as to where the 25th will be held, but there seemed to be sentiment for the view that the Guild is doing both, looking back on the accomplishments of 25 years of growth and forward to the next 25.

Carlynn asked for suggestions for the nominating committee. These names were suggested: Suanne Ferguson, Marjorie Hoyer Smith, Marcia Murray, Lu Bellamak, Susan Cole, D. J. Edwards, Cynthia Lowry. The Board members present felt that the nominating committee should include persons from different areas of the country so that a broader range of leadership could be called upon.

The meeting adjourned at 4:30 p.m.

During the meeting, there was much discussion and soul-searching carried on as to the future of the Sacred Dance Guild. Some of the questions raised were: Who are we? What are the benefits of be-

longing to the Guild? Has the guild accomplished its purpose and should now disband? Are we trying to be too many people? Is the Guild a "nursery School" for those who are just beginning to discover movement in worship? Are we a "dating service" linking up professional dancers with those who need their technical expertise? Should the JOURNAL be upgraded? Should there be separate editors in charge of specific areas of concern? How can we attract people of other faiths to join us in the work of the Guild? Do we really want to attract these people or do we want to be strictly a "Christian" organization? If so, we should say so! How can we get out former leaders reinvolved in supporting the Guild? How can we get the members of the Guild to ask themselves, "What do I have to give the Guild?" Hopefully some of these issues will be addressed by members through the Questionnaire which they will receive in the Winter 1981 JOURNAL.

The next meeting of the Board will be held Jan. 23 or Feb. 6, 1982.

Respectfully submitted,
Shirley M. Stager, Corr. Sec.
(in the absence of Recording Secretary, Dana Schlegel)

(See Centerfold for tear out sheet with printed address. Answer and stamp!)

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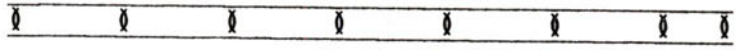
To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1 year)	$16.00
Regular (2 years)	30.00
Student (1 year)	10.00
Group (1 year)	45.00
Sponsor (1 year)	50.00
or more (specify)	_____
Life	400.00
Senior Citizens (60 or over)	10.00

Send your Membership to Joan Sparrow or Eva Herndon, Box #67, S. Orleans, Ma. 02662.



Ed. Note: The following is a brief form of the application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:___Address:___Telephone:___Church Where Active:___Sacred Dance Guild Member:___How Long:___Resumé of activities (Dance training, previous SDG events attended, performance, participation in dance groups, etc.):___What is your concept of use of dance as religious art?___Event for which financial aid is requested:___Of what value do you hope this event will be?___Cost of event to you:___How much can you finance yourself?___If scholarship aid is limited, do you have other sources?___Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)___ ___ ___. Send Application to: Maxine DeBruyn, Box #76 Zeeland, Michigan 49464.

REMEMBER!!!! SACRED DANCE GUILD FESTIVAL MARCH 5-9, 1982, UNIVERSITY OF MIAMI, CORAL GABLES, FL.

SPECIAL ATTENTION SPECIAL

BRIEF PROPOSAL STATEMENT TO SDG BOARD FOR FUTURE WORKING OF SDG (Ed. Note: This is being shared with SDG Members)

I. Decrease Costs
   A. By making Journal self-supporting
      --through paid advertising, e.g., Danskin
   B. Selective marketing of membership list
      --to people who could provide a service to our members (see "Increased Services - D" below)
   C. Marketing SDG Logo design merchandise

II. Increase Services
   A. By continuing to refine the qualitative contribution of the Journal
   B. Increasing the number of Festivals:
      1. Schedule 5 or 6 (or more) mini-Festivals (say Friday-Sunday) throughout the country co-sponsored by the National SDG & local Chapter to reach a greater number of people; these could be at various times during the year depending on regional circumstances;
      2. Mark a different one each year as the Annual SDG Festival & Meeting; extend it to 4-5 days;
      3. The National Guild would lend seed money to the Chapter; a major portion of the profit would go to the Chapter sponsoring the Festival;
      4. The National Director of Program would provide strategy and resource ideas for planning the Festivals.
   C. Providing the recommendations and referrals for sacred dancers seeking wider employment in this minsstry:
      1. Collect a vita sheet from all interested members;
      2. Contact national and regional religious

organizations introducing them to the possibilities of association with the SDG;

3. Generally increase our publicity which will naturally open opportunities for our members: i.e., the better the SDG looks, the better you look.

D. Providing opportunities for group insurance, group travel and discounts on dance wear.

E. Forming a resource center of rentable film strips and video-tapes of sacred dances.

III. Concentrate Geography of Board Members

A. Most, if not all, Officers and Staff Directors should be in very close proximity;

B. Directors at Large, Chapter Representatives and Regional Publicity Directors provide the national extension;

C. This would facilitate more frequent Board Meetings which we feel are necessary for the ongoing development of the Guild;

D. It has been idealistic in the past to spread the leadership around the country and we have been attempting to concentrate geographically more and more; this process should be radically hastened to increase the experience of support and accountability.

If you read this proposal carefully, you will see that much administrative detailed work including PR leg work needs to be done. We need a concentration of leadership committed to see this through. Please send me your feedback, suggestions, recommendations, offerings, etc. <u>immediately</u>.

Presented by Carlynn Reed and Lindsey Huddleston

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SECOND SPECIAL ATTENTION SECOND SPECIAL

Letter from Roberta Vitron, Villa Maria Academy, 2403 West Lake Road, Erie, Pa. 16505, March 24, 1981. (Ed. Note: This letter is to Carlynn Reed and Roberta Vitron is the Dance Director)

My students and I were delighted to see such an overwhelming response to the growth of Liturgical Dance that is now being found in college and university curriculums. The winter issue of the Sacred Dance Guild Journal certainly proves that there is a need and vital interest in this form of creative religious expression.

I am writing to you, upon request of my students, to inform you that we too on a high school level feel the need to supply our students with a course in Sacred Dance. During the 1980-81 school year we offered a course in Sacred Dance and were very pleased with the response of 22 girls and therefor offered two classes during the third quarter this year. Our enrollment at Villa Maria Academy is 650 students this year. It is the policy of the Religion Department to allow students to choose a Religion Elective during the third quarter of their junior year. This is where the course of Liturgical Dance was offered to girls this year. Because of the response, we are planning to keep it in our elective curriculum in the future.

Enclosed you will find department policies and course outlines that I felt were appropriate for our high school program. If any other schools would request this information, please feel free to give them our address. We would be delighted to hear from them.

We have been members of the Sacred Dance Guild for nearly three years now and are very pleased

with suggestions and input from others that the journal offers us three times a year. Please keep up the good work!

(The following is a synopsis of the Course Outline)

"Dance.....A Journey Into Faith"
Content: 1. Introduction to the Art of Symbolic Movement (Individual Response, Meaning to the Observer, Needs in Communication, Rehearsals
2. The History of Symbolic Movement (Hebrew Influences, Greek Influences, The First Five Centuries, The Early Middle Ages, The Later Medieval Period, The Renaissance, The Post-Renaissance Period, The Twentieth Century)
3. Liturgy and Dance
A. Dance as Prayer (Gestured Prayer Dancing in the Eucharistic Liturgy, Dancing in other Festive Celebrations
B. Choreography (Interpretation and Uses, Improvisation)

Instructional Materials: Texts: Taylor, Margaret Fisk, A Time to Dance: Symbolic Movement in Worship, Austin, 1976, The Sharing Co.
Deiss, Lucien, Dance As Prayer, Chicago, 1979, World Library Publications, Inc.

(Ed. Note: Methods of Evaluation are given, as are Religion Department Objectives, Course Description, and Library Resources)

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THIRD SPECIAL ATTENTION THIRD SPECIAL

The following comes from Ellen Roberts Young, 214 E. Athens Ave., Ardmore, Pa. 19003:

AN IMMODEST PROPOSAL from Ellen Roberts Young

The Journal is full of success stories. Can we also use it to share our problems, our ideas, our potential? I offer the following philosophical comments in the hope of beginning a dialogue.

Have any of you thought much about the fact that sacred dance is dangerous? For many of us it is more dangerous than prayer because, being unfamiliar with it, we very soon run out of stock responses and other shields.

This is true both for dancers and for the other worshippers. Those who dance tend to be people on the edge (I owe this perception originally to Ruth Becker.). Some of us are on the edge socially - upstarts, rebels. Others are on the edge of their own spiritual breakthrough. And the experience of dancing stirs us further.

What happens in a group caught between personal needs and deadlines? How do we support without harm to our goal? How meet our deadlines without hurting each other? Should we warn people who think of joining us that sacred dance could be very hazardous to their equilibrium?

We for whom dance is now so right and fitting need to keep in mind that those who watch us also are likely to be touched at their edge. This is the cause of defensive and negative reactions from some people. It also means we may open up things for others that can't be put in words. We need to lead with the Spirit which can heal hurts we know not of.

We have a double focus as sacred dancers. We are people experiencing spiritual growth. We are also professionals, that is, people responsible for shaping experiences for others.

Through this forum, can we share the dangers and difficulties of this two-fold task?

Send your responses to me: Ellen Roberts Young, 214 E. Athens Ave., Ardmore, Pa. 19003.

**********LIFE MEMBERS**********

Jary Yoos	Starfire
Gloria Castano	Priscilla Baxter
Margaret Taylor Doane	Ruth Rayton Ford
Elaine Friedrich	Geri Gaebel
Shari Rarick Gysel	Martha Merideth
Carolyn Moon	Jo Anne Orr
Katherine Rutgers	Helen Sonderby
Joan Sparrow	Shirley Stager

ATTENTION: ALL SDG MEMBERS

1. Back Issues of the SDG Journal are available from the Editor at $2.50 each.

2. Since the SDG Journal is under bulk mailing No. 127, it is important that any change of address be sent to Joan Sparrow and Eva Herndon, Box #67, S. Orleans, Ma. 02662, early, since no bulk mailing pieces are returned for resending!!!!!

** ** ** Recommended Reading ** ** ** **

1.

Religion and Dance (New Publication) $6.95 plus $1 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78767. The table of contents shows why this new book is so significant. Among the many chapters are the

following: "Dance: A Catalyst of Religion" by Ida Chadwick, "Catholic Church and Dance in the Middle Ages" by Lynn Matluck Brooks, "Who Dances Not, Knows Not the Way of Life" by Nancy Brooks Schmidt, "Religion and Ritual/Dance of the Plains Indians" by Karen Smith, "Religion and Dance in America/Institutions in Search of Believers" by Dennis Fallon, "Dance A Spiritual Experience" by Marina Herrera and Elly Murphy, "To Dance or Not to Dance" by Mary Jane Wolbers, "Myself, Examined" by Mark Wheeler, "Facing the Issue/ It's Against My Religion" by Judith Rock, "The Art of Worship and the Art of Dance" by Barbara Beach, "Biblical Criteria In Modern Dance: Modern Dance As Prophetic Form" by Doug Adams and Judith Rock, "Dance In Mormonism" by Georganna Ballif Arrington, "Jewish Religious Dance" by Laraine Catmull, "Comments on Reviving Biblical Festivals in Israel" by Judith Ingber, "Southern Baptists and Dance" by Douglas Thomas, "Catholic Church Dance" by Fr. Edmond Coppinger, and "Looking at Sacred Dance Through the Eye of the Sacred Dance Guild Newsletter and Guild" by Toni' Intravaia.

2.

Sacred Dance with Senior Citizens in Churches, Convalescent Homes, and Retirement Homes, by Doug Adams (1982, $3.00 plus 50¢ postage from the Sharing Company, P.O. Box 2224, Austin, Texas 78767) (New Publication)

Here are numerous ways to dance with senior citizens (even in wheel chairs) in worship in churches, convalescent and retirement homes. Doug Adams has adapted many of his choreographies to work with the elderly and especially for those who have limited mobility. Here are ways to dance Christmas carols in many ways that vitalize the worship experience for those who can no longer leap in the air; and here are ways to

add zest and enthusiasm through movement for hymns and prayers the elderly know.

Doug Adams writes, "Movement and touch are two activities that we sense long after other ways of communication have been lost. Sacred Dance groups are able to reach the elderly in worship when verbal leadership offers little. Every sacred dance group and every individual sacred dancer should lead moving worship in retirement homes and convalescent homes as well as with the elderly in churches. The need for such moving worship is inexhaustible in retirement homes where few clergy venture. If you are dancing in a church that encourages you to lead worship only once a month or a few times a year or where the door is closed to you completely, shake the dust off your feet and dance to retirement homes where you will be welcome as often as you have strength to dance." And this publication will equip you with the ways to lead moving worship with the elderly throughout the year. And these ways also provide a way to involve the elderly more completely in Sunday morning worship with intergenerational groups.

3.

Sacred Dance with Physically and Mentally Handicapped, by Ann Marie Blessin (1982, $3.00 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.) (New Publication)

Ann Marie carefully creates and adapts a number of dances to involve a wide range of persons with physical or mental handicaps.

These dances may also be used for informal worship with persons who have a wide range of movement abilities. Included in this collection are simple choreographies in which all may join to move in worship or fellowship times: Old Testament

Dances: Mayeem, Hineh Ma Tov, Shalom; Christmas Carols: The Holly and The Ivy, and Joy to The World; Percussive Songs: Deck the Halls, Hark the Herald Angels Sing, Up On The Housetops, Jingle Bells; Action Songs: Sing to The Lord and Easter Song; Prayers: The Lord's Prayer, Doxology, and Benediction. She uses a range of props from scarves, frisbees, percussion instruments, elastic ropes, and even a parachute to draw all the persons into moving worship and fellowship.

4.

"Interacting With the Physical Environment of Worship," the January 1982 issue of Modern Liturgy, is available for $3.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

Insights in these many articles help the dancer (and other artists) see many new ways and places to share their creations in worship; for problems are transformed into possibilities through these insights. Articles in this issue are: "The Body Language of Liturgy: A Lesson from History" by Frank Norris, "Music as Environment" by Don Osuna, "The Human Environment of Worship" by William Cieslak, "The Visual Environment of Worship" by Dorothy Brooks, "Sighting the Arts in Worship" by Doug Adams, "Song of the Messiah: A Liturgical Movement Inspired by Isaiah 9" by Linda Petrucelli, and more.

5.

"Paul's Letters In Worship," the February 1982 issue of Modern Liturgy, is available for $3.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

Here are dance and drama ways to bring Paul's

epistles to life in worship. Often neglected by dancers, the letters of Paul are revealed here as rich sources for those with dance or drama skills. Included are the following articles in this issue edited by Doug Adams: "Playfulness with Paul's Letters in Liturgy" by Doug Adams, "Dancing Paul's Letters" by David Spence, "Interrupter Puppets with Paul's Letters" by Patsy and Rich Zawistoski, "Take A Letter: Galatians" by Wayne Rood, "Reading Between the Lines of Paul's Letters in Worship" by Bill Jacobs,"God's Nose: A Play for all Body Parts" by Philip Wiehe.

6.

Meeting House to Camp Meeting: Toward a History of American Free Church Worship from 1620 to 1835, by Doug Adams (1981, $6.95 plus $1 postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.)

This book suggests many ways to increase involvement by laity in worship; for substantial lay participation in shaping preaching and praying characterized early American free church worship. The chapter titles in this 160 page book are as follows: "Morning Worship Order in John Cotton's Puritan New England," "Afternoon Worship Order in John Cotton's Puritan New England," "Origins and Offspring of Plymouth's Separatist Worship Order: Baptist and Quaker Worship," "Continuity and Change of Worship Order in Seventeenth, Eighteenth, and Early Nineteenth Century Free Churches: Patterns Among Congregationalists, Presbyterians, Baptists, and Methodists and Disciples of Christ," and finally "Changing Biblical Imagery and American Identity in Seventeenth and Eighteenth Century Sermons and Arts." Here are ways to shape freeing worship and worship that affirms the body as significant; for frequent

communion as well as frequent speaking by laity was the norm in early American Protestant worship.

"BIT" REVIEWS

From Attitudes & Arabesques, 380 Curtner Ave. Palo Alto, Ca 94306:

"Historical background to Camille Saint-Saens' "Samson et Dalila", which had a new production at Covent Garden on September 28, by Ronald Crichton pp.23-27 in About the House, Vol. 6, No. 3, Summer 1981...."

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From Dance Herald, Black Dance Newsletter, 625 Broadway, New York, New York 10012

"DH Articles Researched in Black Dance Library

"The research that made the article 'Who was First' and the obituary on Al Bledger possible was done at the Black Dance Resource Center of the Inter Faith Center at 475 Riverside Drive NYC.

"This most valuable collection of materials on Black Dance has been gathered for a period of more than 25 years by director Joe Nash who oversees it as graduate students, researchers, authors and journalists use it.

"Much of the information in the collection about early Black Dance History in the USA is not available anywhere else either in the USA or abroad. One can find clippings,program playbills and reviews of dance concerts of the early

Dunham, Talley Beatty and many other Black Dance companies, listing the pieces and performers..."

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Kinesis, Sponsored by the Institute for Nonverbal Communication Research, Published by Trinity University, San Antonio, Texas, is a lively "overview of the emerging field of nonverbal communication, particularly body language, kinesics, proxemics, and paralinguistics. The two comprehensive issues include profiles of principal investigators, the News Update section, and features on such topics as research applications, theoretical controversies, and new methodologies...."

* *

From Resurrection Catholic Missions, Boylston, Alabama 36199

"Beatitudes for Retarded

Blessed are they who understand--
My awkward step and clumsy hand,
Blessed are they who know that my ears today--
Must strain to understand the things they say,
Blessed are they who seem to know--
That my eyes are bright but my mind is slow,
Blessed are they who looked away--
When food was spilled at the table today,
Blessed are they with cheery smile--
Who encouraged me to try once more,
Blessed are they who never say--
"You asked that question twice today",
Blessed are they who know the ways--
Of my heart, and love me as I am,
Blessed are they who make me know--
That I'm loved, respected and not alone,
Blessed are they who know I'm at a loss--

To put into words my thoughts,
Blessed are they who ease the days--
On our journey home to our Father,
Blessed are they who listen--
For I, too, have something to say,
Blessed are they who love--
Me, just me, for what I am--Me.

By Mrs. Joseph Maginot

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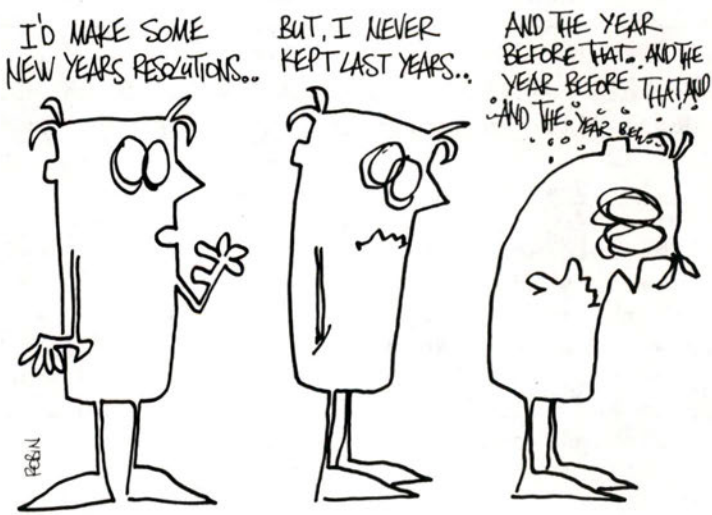
I'D MAKE SOME NEW YEARS RESOLUTIONS..
BUT, I NEVER KEPT LAST YEARS..
AND THE YEAR BEFORE THAT.. AND THE YEAR BEFORE THAT! AND THE..
ROBIN

© CRBHM

JOURNAL

Editor's Note: "FILMING OF SACRED DANCE" is the theme of this Journal. Thanks to the American Dance Guild Newsletter and to Leaping, the SDG Journal is able to at least launch into this new area. Also check the Minutes to see what SDG has done to begin a library of films.

Michele Pelletreau reviewed the International Dance Film and Videotape Festival held June 15-20, 1981, New York, N.Y. for The American Dance Guild Newsletter:

"The International Dance Council, Inc. was formed by the American Committee of the Conseil International de la Danse (an UNESCO non-governmental organization) in 1978, and this year they held their first International Dance Film and Videotape Festival, running films and videotapes concurrently at seven different locations within Lincoln Center's Library and Museum of the Performing Arts, showing well over 200 tapes, excerpts and films and putting many of the attendees into a frenzy of excitement and logistics as we dashed from room to room trying to catch as much as we could, bearing schedules that looked like jigsaw puzzles after we were through mapping out our day to the minute, having to sacrifice parts of

some films in order to catch others. There were frustrations of course--some projection problems, not being able, no matter how you juggled, to see many of the films at all, and wanting to see some films again for closer study. But overall it was an exhilarating event; two of the stated aims of the IDC are to preserve the choreography of dance through the use of visual, written and verbal media, and to encourage the growth of dance archives around the world; very heartening evidence that in both areas much has been accomplished.

"Anyone who sees dance and dance films has strong opinions about what does and does not work---we all have our pet peeves about camera placement ('Where are the dancers?') and angle ('Where are their feet?'), cutting and editing (some of the finer practitioners of this art can produce symptoms akin to seasickness in the viewer), choices of emphasis, etc., but we will strain through fuzzy, distanced camerawork to see a young Gelsey Kirkland and the original cast of Goldberg Variations in a filmed performance at Lincoln Center, clips of Pavlova and Spessivtseva; we will endure gimmicky camera work and editing to see Bruhn and Fracci in Giselle, a very young Farrell in A Midsummer Night's Dream, etc. because that above all is what dance film/videotape is, a record of a choreographic work and its performers, and lovers of dance will grasp gratefully at anything that will give them a window onto the past, a way of retaining at least the triggers to memory of what a piece of performer looked like to the eye---for we don't really expect a film to <u>be</u> a recreation of the live experience, we just want it to be faithful to that experience. And if filmmakers had always kept in mind that it is these things, the choreography and the performance, that we want to

to see (and that are also most necessary if these films are to have any value as an educational or choreographic tool) and not their particularly endearing ways of shooting from the prompt box, or cutting to reaction shots (my favorite example of this at the festival was the intercutting of the peasant pas de deux of Giselle with shots of a drooling drunkard). In fact this 1970 film of ABT's Giselle, with Carla Fracci and Erik Bruhn was the sterling example of all that can be wrong and all that can be right in a dance film....

"Filmmakers and technicians have made great strides over the years and some of the best material at this festival was from the Swedish, Netherlands, British and U.S. television systems ---the films of Jiri Kylian pieces were especially noteworthy for their clarity, passion and musicality allied with film techniques that only illuminated, never interfered. But the festival also demonstrated that there have been great filmers of dance all along, that filming dance well is not just a matter of recent technological advances and growth from past mistakes, but of having an eye for and understanding of the dance itself and feeling a responsibility towards the choreography and a respect for what you want to transmit---a respect incidentally that does not mean sterility as a filmmaker but can be conjoined with imaginative technique--for example Margaret Dale (interestingly an ex-Royal Ballet dancer) of the BBC in excerpts from films she did from 1956 onwards--...There were also mnay examples of the other pleasures film can give us---a view of an artist at work, creating or restaging a piece, as in documentaries on Jiri Kylian, Fredrick Ashton, and Glen Tetley; interviews with dancers, musicians and choreographers that illuminate their work on stage; the intimacy of filmed documentaries on dancers

such as Natalia Makarova that bring us much closer to the technique bred into their very marrow than we can ever get from the other side of the footlights; and the work of those artists who use film to create another dimension to dance---Tharp, Cunningham, McLaren. All in all for hoarders of dance memories it was a feast."

*

From the Christian Dance Fellowship of Australia, P.O. Box 373, Milson's Point, Australia, 2061, publishers of Leaping:

Films and Video Available for Hire:
The Dancing Prophet: A 15 minute colour film about a black American dancer and his ministry of dance with performance and teaching. A beautifully made and inspiring film. Suggested donation $10.00 plus registered postage costs.

A Faith that Moves: A 37 minute colour 3/4" cassette video of the Conference showing a selection of dances and a conversation between Mary, Kay and Jonathon Cooper about faith, dance and worship. Suitable for school, college or church groups. Suggested donation $5.00 plus registered postage costs.

*

From Dance Herald, Cultural Council Foundation 625 Broadway, New York, New York 10012:

"New Dance Film/Video Catalog Available -
The second enlarged edition of the Dance Films Association catalog is now available from DFA at 250 West 57th St., New York, NY 10019.

"The 146 Page publication contains listings of

films and videotapes that include anthropological dance films; ballet films; Dance therapy films; Folk dance; Mime; Modern Dance; religion/ritual; Tap dancing and Theatrical dance.

"The book is a must for anyone planning a series that is to be educational as well as entertaining since such masters as Alvin Ailey, Geoffrey Holder, Carmen DeLavallade and Judith Jamieson are included in the many films that can be rented from the sources listed in the book."

*

Modern Dance (To express the modern dance in photos is a task requiring ingenuity as well as skill, because flash and strobe are useless.) by Peter Basch (Ed. Note: Source of this article is unknown)

"One of the greatest tests of a photographer's skill technically, as well as of his imaginative qualities and dramatic feeling, is to attempt a series of studies of the modern dance.

"The classical ballet, for example, can provide photos of grace and charm; but this kind of dancing is, in a sense, stereotyped; all the movements of the dancer have been set beforehand by tradition. It is the execution and arrangement of these movements, the way they are placed together, that makes a performance successful or not. The modern dance, on the other hand, is completely interpretive: here the dancer and choreographer both must use their feeling for compositions in space and rhythmic patterns--and express these to an audience.

"In this sense, the modern dancer, the photographer and painter all have something in common. The difference is in the tools of expression: with

the dancer, the tool is his body control.

"The photographer has a choice of tools, but his work is no whit easier, since he has to capture the dancer in action. This is the only way to achieve expressive results on film, yet it requires not only a quick hand on the cable release but also demands a swift eye for artistic detail. In addition, much of the ultimate success is dependent on darkroom work. For it is in the darkroom that the photographer must emphasize the dancer's grace of movement and drama by sagacious cropping and dodging...."

*

From Dance Magazine, September 1955:

"Photographing Dancers" by Zachary Freyman

"...Dance is movement in space Contrary-wise, a photograph is a two dimensional, static medium. This basic incompatibility of subject and medium is the photographer's primary and most difficult problem. The camera, a facile and obedient machine, will, with a minimum of human assistance, make it possible to take a picture that will be an accurate record of a particular dancer in a particular position.

"But good dance photography must be more than an accurate record. I believe that the dance photographer must, despite his ill-suited medium, capture a quality of sensation of movement. This quality of movement that I look for, which tells me if I have been successful or not, I recognize by a very simple test...Has there been a movement before the one I see...Is there another that follows? Is the dancer actually dancing, not simply posing? The movement need not be violently energetic or athletic, it may just as well be simple and quiet -- but the important

thing is that it move on the page..."

*

From The Complete Photographer, Issue 18, Vo. 3
National Educational Alliance, Inc., Chicago, Ill.

"Dance Photography" by Barbara Morgan

"The problem of dance photography, according to the author--a famous photographer of the dance--is that of capturing the spirit of dance movement in terms natural to the camera. There is much given on the subject of lighting, angles, timing, technic of preparing and shooting a picture....

"Photographers who respond to the rhythmical movement and emotional expression of dance will find a great wealth of subject matter in dancing America today. Contrary to our puritan forefathers who denounced dancing as an institution of the devil, we have come to appreciate its vitalizing effects. This American upsurge of love for dancing is a sign of health in a people. The photographer of dancers works with vital stuff, emotional and imaginative energies brought to bodily expression with beauty and power. To picture this vitality and beauty of action, the photographer, too must be keyed to rhythmical coordinations in the control of cameras and lighting and stage space. Even more necessary than this mastery of mechanical manipulation is the fundamental ability to see dance photographically. No matter what the dance, whether theater art, folk gaiety, or sex tension, no matter what the camera, whether a big action camera with synchroflash or speedlite hook-up, or a 35mm color camera--the basic problem for the dance photographer is the same: by insight to express the spirit of the movement in terms natural to photography. This means controlling

the choice and interpretation of pictorial instant, of shutter timing, of camera perspective, of expressive lighting, of stage spacing, and suitable film and processing. By this positive control, the photographer graduates from the status of a passive machine accepting accidental picture conditions, and becomes a conscious photographic director who senses the dance potential of his subjects and transforms their actual movements into the photographic image on paper...."

*

From Your Editor:

In sacred dance photography, whether it be stills or moving, all of the technical skill is needed and then there is that one special extra that is needed - that "something" that reaches within to expose that universal spirit that is within us all, that unites us all as ONE!

I hope all of the SDG Members and any other readers will send in additional material on sacred dance photography and sacred dance films.

*

From Margaret Taylor Doane:

Re listing of Sacred Dance Films: I would like to suggest that I have a 16 mm black and white 10 min. filming of Appalachian Mass with a group of 5 high school dancers directed and choreographed by me and available thru me. Also I have 8 filmstrips in color of my work with children ages 6 to 12. Full description of the work covered will be sent on request. A script goes with each filmstrip. What an opportunity there is now for filming of our sacred dances! When I was most active with dance dramas and

devotional dances and when I had well trained dance choirs, there was no way to take sound films! We had to take the filming and then try to dub in the sound track! The new movie cameras that record the sound immediately are a great invention; so I hope that there will be much more filming of dances. Still pictures lack the essence of movement.

*

Also from Margaret Taylor Doane's booklet "Considerations for Starting and Stretching a Sacred Dance Choir":

Resources on Film: Films and kinescopes on dance are difficult to locate, but you can get help thru your national church offices (audio-visual), your Public Library which can borrow films from other Public Libraries. The Dance Collection of the Research Library of the Performing Arts in Lincoln Center (111 Amsterdam Ave., N.Y. 10023) and the American Dance Guild (245 W. 52nd St., NY 10019) will give you a directory on dance films.

A Dancer's World 1957, 30 min. Professional Martha Graham discusses the life and the art of the dancer. Her dancers illustrate Graham dance patterns.

A Joyful Noise 11 min. sound-color 16 mm film comes with study guide. Methodist women led by Mrs. Richard Fisher. Write S. Dakota Council of Churches, Huron, SD. 1970

A Liturgy of Worship in Dance Danced by college students in E. Stroudsburg. Inquire Mary Jane Wolbers, 111 S. Green St., E. Stroudsburg, Pa 18301

Appalachian Mass 1968, 10 min. b/w sound, recorded

at Ohio Univ., Athens, OH with 1 boy and 3 girls of high school age interpreting 5 portions of the mass including the Creed. Choreography by Margaret Taylor and the group. Available thru Audio Visual dept. of Pacific School of Religion.

And Joy Is My Witness, 1960 Professional. Pearl Lang and Company.

A Time to Dance professional. Includes Limon's There is a Time and Butler's Three Promenades to the Lord.

Five Spirituals professional, variation on Shaker dances, not authentic. Doris Humphrey and dance group.

Religious Dance professional. Myra Kinch and group trace history of religious dance from primitive to modern times. 1955.

Job Biblical drama read while dance students at Dennison Univ., Granville, OH, dance the moods of Job and his "friends". Choreography by Henry Lonnihan, 30 min. 1978. Available thru Audio Visual Dept. at PSR.

Louise Mattlage and Dancers of Faith, filmed at the Univ. of Bridgeport in Bridgeport, CT. Available on loan thru the Audio Visual Dept. of the University.

It is Well With My Soul by Mme. Futaba Hanayagi. She dances her witness with her group - blend of classic Japanese dance and contemporary dance forms. Available thru United Presbyterian Film Distribution, 475 Riverside Dr., NY 10027.

The Church and the Dance Discussion between Doris Humphrey and Harold Ehrensperger; moderator, Eugene Carson Blake. 1954.

OOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

AUSTRALIA SHARING - LEAPING II, Newsletter of The Christian Dance Fellowship of Australia, P.O. Box 373, Milson's Point, NSW 2061, August, 1981

OOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

This is a 29 page 8½ x 11 paper covering: Editorial, Giving Dance Workshops, Some discoveries made in leading Dance Workshops, A liturgy Day with Mime and Creative Movement, Leading Drama Workshops, Announcing our Special Conference Guest (Carolyn Deitering), Letters to the Editor, News from the States (in Australia), Overseas News, Points for Praise and Prayer, Money Matters, Members List, Books & Films, Membership Form.

(Ed. Note: Your Editor will give you a few items of interest, although this issue is full of interesting news and views. Many problems that are besetting the SDG is also besetting the CDFA.)

"...Editorial...This August marks the 3rd Anniversary of CDFA and some important changes. We have moved from the 15 initial members to 304 and are planning our 2nd National Conference.... ...In conclusion, here are the words the Lord gave Aaron to bless the children of Israel with. May they encourage you as they have me. (and your SDG Editor chimes to agree!!!!)

> The Lord bless you and keep you;
> The Lord make His face to shine upon you and be gracious to you;
> The Lord lift up His countenance upon you and give you peace. (Numbers 24:6)

....Workshops.....
"Biblical principles taught through dance

1. Biblical basis for dance.
2. Use of the whole self in worshipping God and relating to others. Mark 12:30, Romans 12:1, Ps. 149:3, P. 134
3. God made our bodies and accepts us, so we, too, need to accept our bodies. They need to be cared for, appreciated and rightly used. 1 Cor. 6:19.
4. God is a creator and made us in His image. We need to be encouraged to use that creativity. (Gen 1:26,7)
5. As a result of the Fall (Genesis 3:6-11) people have become self-conscious and this may prevent us from entering in to all that God has for us. We need to face this and ask God to help us to deal with it.
6. Each one is unique and has a unique ministry within the body of Christ. We need to accept and encourage this uniqueness as it works in harmony and co-operation with others. (1 Cor. 12)....."

*

"From Sue and Alistair Spence (NSW) in Colorado U.S.A.

"The Dance Fellowship is often in my thoughts and prayers. I pray that God will continue to show His direction to you clearly, and refresh you with His life. 'In His presence there is fullness of joy, in His right hand are the pleasures forevermore'.

"We have just spent a very special time with the Sacred Dance Group in Boulder. It was the Easter week and being with them and able to share with them at that time was really meaningful for us. We felt so much at home with them, having already experienced their ministry through Kay and then the English group. It was good to see Nikki (Paterson), (now with Boulder group)

and to renew that relationship and to meet the others. We stayed in Bill and Paula's house with Brenda, Nikki and Maureen - their apprentice. Being the EAster week they had rehearsals every day and performances every night except for 2, so it was a really busy and exciting time.

"In general, I've found in the places we've been, that the people are politely interested in dance - but that is about as far as it goes. Australia seems at the moment, to be in general more open to the expression of worship in dance, and more willing to respond to the emotion it draws out.

"God has really provided for us and keup us, since we've been away, in very many small and practical ways. Being in a different country by ourselves, we are thrust onto Him in dependance and trust, more so than being at home, at times. ...."

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C O M I N G E V E N T S

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1. The Spirit Moves, Omega Liturgical Dance Company: Jan. 17 Dance in 11:30 liturgy, St. James Cathedral, Brooklyn, NY.

Jan. 22-24 Weekend workshop Jesus House, Delaware.

Jan. 30-31 Workshop, Worship and Evensong Dance Concert , Grace Episcopal Church, Nyack, N.Y. Contact: 914-358-1297 .

Feb. 2 AGO, Lecture/Demonstration, NJ.

Feb. 13 Workshop, Cathedral Church of St. John the Divine, NY

Feb. 19-21 Weekend Workshop, Jesuit Center for Spiritual Growth, Wernersville, PA 19265

Feb. 27 Workshop, Newton,College, Pa.

2. A Prayer Experience, An Arts Experience, Liturgical Arts Workshops, Carlow College, Music Department, 3333 Fifth Avenue, Pittsburgh, Pa 15213: Feb 18, 19, 20 Celebrating the New Covenant - Centering around the life and teachings of Christ, the Workshop will apply the sacred performing arts to the Good News of the New Testament.

3. MARCH - Sacred Dance Guild Festival '82 Miami March 5th thru 9th 1982

4. Sacred Dance Workshop April 16, 17, 18, 1982, Friday through lunch on Sunday, Wesley United Methodist Church, Cor of Clinton & Norwich Sts., Concord, N.H. Leaders: Sylvia Bryant and other leaders in the areas of ballet, jazz and creative movement. Contact Mrs. Darlene Lee, 49 Logging Hill Rd., Concord, NH 03301, Phone 603-225-2668.

5. May: Omega Concert Series, Cathedral Church of the St. John Divine, NY

6. An Arts in Worship Institute "The Source, The Expression, The Experience", An Integrated Arts

Experience: dance, drama, mime, sign, music, visual arts, August 2-7, 1982, Carlow College, 3333 Fifth Avenue, Pittsburgh, PA 15213.

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From Doug Adams:

Sacred Dance Summer School

Study Sacred Dance Choreographies for Liturgical Dance Companies and for Congregations this summer, August 2-6, 1982 at Pacific School of Religion in Berkeley, California. Study with Carla DeSola and her whole Omega Dance Liturgical Dance Caompany, Judith Rock and her whole Body and Soul Dance Company, Doug Adams on Congregational Dance and Dancing Through the Bible and the Bible and the History of Church Worship, and Barbara Lyon on Therapeutic Dance Methods in Meditation and Prayer for Individuals and Groups.

Work with the two dance companies: theology, spirituality, craft and choreography of liturgical dance groups. Participate in sessions: biblical, historical, folk forms of dance with congregations in worship. Take elective sessions: mime, improvised dance in worship, dance costumes and graphics, dance therapy in danced prayers, modern, ballet, and jazz technique, and more. There will be beginning, intermediate, and advanced levels of dance work. And there will be two evening Dance Concerts performed by Omega and Body and Soul Dance Companies. And there will be opportunity for individual consultations with the teachers critiquing your dances.

Pre-register before March 1 and the tuition is $125; Pre-register before May 1 and the tuition is $135. (It will be $150 after May 1.) Pre-register by sending $25 (to be applied to tuition) made out to "P.S.R.-Dance" to Dr. David Steward, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709. Indicate if

you wish housing at P.S.R., so you will be sent housing information; and indicate if you wish to take the course for 2 units of academic credit. Those who wish academic credit at undergraduate or graduate school levels will pay a total of $188 tuition instead of the $150. (You receive three continuing education units for the $150.)

The faculty for this PSR summer dance school brings together many of the top Sacred Dance leaders from across the country. Doug Adams, Associate Professor at P.S.R., heads the doctral faculty in "Theology and the Arts," and is past president of the national Sacred Dance Guild, and is author of the following books on sacred dance: Dancing Christmas Carols, Congregational Dancing In Christian Worship, Involving the People In Dancing Worship, and Sacred Dance with Senior Citizens in Churches, Convalescent Homes, and Retirement Homes. Carla DeSola directs the Omega Liturgical Dance Company resident in the Cathedral of St. John the Divine in New York City, teaches at New York Theological Seminary, graduated from Julliard School, and authored The Spirit Moves: A Handbook of Dance and Prayer and Learning Through Dance.

Judith Rock, dancer, choreographer, clergywoman, and lecturer at PSR and co-director of Body and Soul Company, is author of Theology in the Shape of Dance: Dance in Worship and Biblical Criteria in Modern Dance: Modern Dance as Prophetic Form (with Doug Adams). Barbara Lyon is a specialist in therapeutic uses of dance in prayer and meditation. She works in convalescent homes for the elderly and in mental hospitals to motivate movement toward healing. She wrote the book Dance Toward Wholeness: Moving Methods to Heal Individuals and Groups. Other leaders include: Kimberly Dye, ballet specialist who came to Omega from the Pennsylvania Ballet; Phil Porter, specialist in designing dance costumes and graphics

with graduate degree from University of California, Berkeley and co-director of Body and Soul Dance Company; and Cindy Winton-Henry, specialist in improvisational dance in worship and graduate of the UCLA dance department.

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From Doug Adams:

Major in Sacred Dance in M.Div., M.A., or Ph.D. Degree Programs at Pacific School of Religion

With eight sacred dance courses offered each year, Pacific School of Religion is the place where students have the opportunity to major in sacred dance for M.Div., M.A., or Ph.D. degrees. Doug Adams directs the dance program as chair of the faculty in "theology and the arts"; and Judith Rock offers courses throughout the year. Barbara Lyon, Sandra Park, and others add courses in their specialities during the regular academic year; and Carla DeSola joins the faculty each summer. Guest dance teachers lead workshops and classes periodically: in past years such guest teachers have included Margaret Taylor, Constance Fisher, Bob Yohn, Anne Smith, Anna Halprin, Martha Ann Kirk, Clifford Trolin, Vija Vetra, Sylvia Bryant, Mary Ann Finch, and many more. For futher information on the dance programs and for applications and full catalogs, write to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709. Pacific School of Religion is the oldest seminary and graduate school of religion west of the Mississippi River and is interdenominationa. The school is located one block north of the University of California at Berkeley and has cross registration with the University, Mills College (and its excellent dance department), and has eight other seminaries located within the area.

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From:

TO MEMBERS OF THE SACRED DANCE GUILD:

Historically, the Sacred Dance Guild was founded to serve the needs of Sacred Dance at the grassroots level, by providing a JOURNAL newsletter, in which members could share with others throughout the United Sates and the world; kits of resource materials; workshops and Festivals where members could come for fellowship and training, thus providing a supportive network for those interested in sacred dance. Out of this first 25 years of service, great leadership has evolved and Sacred Dance once more has become an integral part of worship.

Now, it is time for reflection and direction for the future. The Board is turning to you, the members of the Sacred Dance Guild, asking for your input as to how the Guild can best continue to serve you and what you can do for the Guild.

Our statement of purpose as presented in the By-Laws, 1980, reads: "The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to function as a clearing-house for sacred dance activities and as a resource for sacred dance education and leadership."

Please consider this stated purpose and then send us your comments -- practical, philosophical, theological, artistic, or simply personal feelings -- on these areas of service so that the Board can gain a better perspective on the ongoing work of the Guild:

STATEMENT OF PURPOSE:

JOURNAL:

KITS:

WORKSHOPS:

FESTIVALS:

LEADERSHIP:

COMMUNICATIONS:

PUBLICITY:

INTER-FAITH/CHRISTIAN DISCUSSION:

any other comments you care to make:

Thank you for taking the time to respond. The Guild can only be as strong as the members supporting its work. We need your comments and prayers.

Return promptly to Carlynn Reed, 31 Church St., Shelton, CT 06484.

NEWS OF SACRED DANCE ACTIVITY

(Alphabetically by States)

ARIZONA -

From Lu Bellamak, director of religious dance at the Franciscan Renewal Center, Scottsdale: The Son Dance Company was founded by Lu in September, 1981. The Company dances monthly in Liturgies at churches in the Phoenix, Scottsdale area.

Lu teaches 2 courses in the Adult Education program at the Franciscan Renewal Center. "Discover the Self Through Movement" and "Meditation, Movement andGesture". Both are 8 week courses which are taught in the fall, winter, spring and summer. These classes are non-judgmental and are basically for the non-dancer.

She conducts monthly workshops for Pre-school and special Ed. teachers of religious education sponsored by the Diocese of Phoenix.

Two all-day workshops on Meditation, Movement and Gesture were conducted by Lu at the Franciscan Renewal Center. These workshops introduced 4 types of meditation: Christian Zen, Tai Chi, Montra, and Desert Meditation.

April 1982 Lu will conduct an all day workshop for Business Men and Women. "New Blood for Tired Business Person". This workshop is designed for the desk bound workaholic who needs to re-establish his or her priorities for life more fulfilled. The workshop includes sessions utilizing body awareness, cardiovascular exercise, acupress-

ure and massage therapy, Meditation and today's proper nutrition. This workshop will be held at the Franciscan Renewal Center.

Lu Bellamak and her daughter Desiree danced at Fr. Barry Brussman's 25th anniversary as a Catholic priest at St. Mary's Church in Phoenix.

March 20 the Phoenix Diocese is planning a religious Art Fair called Festival of the Spirit. It will be held at Civic Plaza downtown Phoenix. Dancing, painting, sculpture, clowns, mime, puppets, music, etc. Lu will direct and organize the six sacred dance portions throughout the day.

The Company danced at Christmas Eve Masses at the Franciscan Renewal. The dance was Rejoice and was danced about 12 in four different locations.

CALIFORNIA -

From Margaret Taylor Doane, Fresno:
October 5-8: I was a leader in the Methodist Pastors School held in Yosemite. I led two 2-hour workshops on Symbolic Movement in Worship. Also at 3 evening sessions I led the 300 men and women in two selections in each session. A free and most responsive group.

October 24, I lead 2 workshops at Pacific School of Religion in Berkeley on Dramatic Movement with Children. Great fun!

November 7 at the Fall Conference of U.C.C., held at the First Congregational Church in San Jose, I led 120 persons gathered in an open court in "HYMNS IN ACTION". We stood as we moved to "There's a Wideness", marched with energy to "God of Grace", had 3 circles moving to "All Creatures of our God and King", and ended with 2 concentric circles (with inner circle facing

outward) to "Shalom" for mutual greeting and caring. I was delighted to see UCC members as free as Methodists!

November 29: First Sunday in Advent. I led the Congregation in the two morning services of the Wesley United Methodist Church, Fresno, in symbolic movement during the refrains of "O Come, O Come Emmanuel". I made an adaptation of the refrain for the purpose of opening ourselves to the coming of Emmanuel in our lives today: (the words of the hymn were projected on a large screen)

REJOICE! REJOICE! to mutually share the joy, turning to each other, smiling, and with quiet clapping of hands

EMMANUEL looking up in wonder and widening our arms

IS COME TO US bring arms down toward chest

AND WITH US ALL DOES DWELL lowering arms and spreading the hands so that they may touch the hands of persons beside them.

There must be a serendipity in being white haired! They joined in participation with enthusiasm. Dear members of SDG, "grow old along with me" for it is still great to dance as we share in the gift of the Spirit.

COLORADO -

From Rocky Mountain Sacred Dance Guild Newsletter:

"Connie Fisher:....To begin again is one of life's best gifts. To wipe the slate clean, to turn over a new leaf, to paint out the smudges on the wall...all of this brings a sense of promise, of renewal...My minister put his finger on the nerve Sunday when he said, 'Learn to recognize that in your life which is garbage and get rid of it.' How hard it is to eliminate that old grudge we're nursing or that success we'd like to ride on, or those precious little keepsakes.

How hard to move on and throw out the garbage..."

"From Barbara Streeb:
The Priestly and the Prophetic
"A priest is one who 'goes between'. In the narrow sense, a priest is one who interceeds to God for another person. More broadly, a priest administers life's graces from one to another. For example, the nurse who cares for my needs is acting as a priest between my doctor and myself. As a mother who cooks and cleans and carts children around town, my petitions to God for their well-being are priestly prayers. When several mundane persons (two or three or hundreds) come together in Jesus' name, they acknowledge Him as Priest, High Priest. Then they appoint or annoint or ordain one or two or three or four of themselves to be priest, to 'go between' themselves and God and one another; and to be the corners, as it were, of a structural response to grace, with Jesus as the cornerstone. One can be aware of the "corner" or a building, but one's focus quickly moves from architectural lines to purpose. Thus worship is not watching others 'do' but is the personal and corporate 'going' into the presence of God With Us. The priests of celebration need neither to be seen nor heard, just Present, leading others to praise and petition, thanksgiving and benediction.

"Then there is the prophet. One who speaks. One who is seen and heard. One who risks ridicule. One who listens to God, and people, and has the awesome responsibility to tell. To tell with prudence, to admonish in love, to act with mercy, and to teach. Most of us are prophets first, and priests second. As participants in liturgy, our priestly function as dancers and musicians is to bring to God, the people's blessing and to bring to the people, God's grace. Our prophetic role is to interpret the

truth, as revealed through study or experience. As prophetic artists, our interpretation is (merely) an educational aid.

"Liturgy is the work of the people, not only of the priests and prophets. Until the attention of all the liturgists (two or three or hundreds) is directed toward the High Priest among us, rather than toward the corners and crannies of the priestly and the prophetic, we will not experience worship. Worship. Hmm. Another topic?"

"From Karen Lesser ....on Workshops:
"Of so many qualified instructors, one in particular made a very definite impression on me. Carolyn Deitering's philosophy (of which I highly agree), is that each one of us is a very special and unique in his/her own dance, no matter what degree of experience that person has. But, that it is our obligation to do our homework both in dance technique and in studying the Lord's Word and then to go and give our very best to the Dance. Hopefully in the near future we might be able to bring Carolyn to Denver for a workshop so that you too may grow from her teachings...."

"Dance Choirs...Notes....
"On April 25th Ann Blessin was guest speaker and dancer at the United Methodist Women's retreat at Estes Park. Approximately 300 women attended the conference....In July, Barbara Streeb became 'Sarah' in dance/dramas at the National Convention of the American Lutheran Church Women in San Antonio...June 28th and July 12th Ann Blessin gave two workshops on sacred dance to the intergenerational Sunday school at the United Methodist church in Parker, Colo....August 30th Cynthia Hilgers held the third in the series of Sunday school workshops emphasizing movement in Parker. The theme of the session was 'The Body of Christ', quite appropriate and one that encouraged movement participation....Virginia Blackstock, a

Sacred Dance Guild member, from Hotchkiss, Colorado, gave a hymn offering when their new Suffragan Bishop visited their church on Ascension Day. Virginia was pleased and privileged to dance on Ash Wednesday and Good Friday at services in Grand Junction....The Celebrants, of Christ Church United Methodist, Connie Fisher, Director, danced the Good Friday Tenebrae Service at Holy Trinity Lutheran Church on April 17. Dale Wood's 'A Service of Darkness'...directed by Marilyn Comer....Lent makes of dance a healing experience...and we hope the reverse is true, that dance makes of Lent a healing experience....On Pentecost Sunday, June 7, the dancers interpreted the Pentecost experience, accompanied by Angela Gill playing the organ composition, 'Fantasie' by Jehan Alain. Special effect of wind sounds, long red ribbons for tongues of fire, and the flame of the Holy Spirit (a washcloth in a coconut shell, soaked in Sterno) added to the interest and meaning of the dance...

"Connie Fisher led an experience in dance for 55 seniors and geriatric workers during a class session of 'Loneliness and the Process of Aging', taught by Dr. Harvey Potthoff. Such excitement! ...In July she went to Estes Park to teach workshops at the National Youth Congress (2500 youth!) ...Connie was one of the dance leaders in the 'National Clown, Mime, Puppetry, and Dance Ministry Workshops' held in Berkeley, California, August 1-8...Following that conference, she taught 'Musicians and Dance' and 'Dancers and Music' at Modern Liturgy's two-day workshop, 'Spread Your Wings'....On Saturday, September 12, Connie taught two workshops in 'Renewal Through Dance' at the Women's Conference of the Disciples of Christ Church at Estes Park...."

ILLINOIS -

Toni' Intravaia, Carbondale, was an active delegate at the International Conference Kinetography Laban when it met for the first time in the States at Ohio University, Columbus. She tucked in Journals to spread the word of SDG and also was able to find out what was happening overseas. Many worship services are danced and accepted as part of the service. Not many have been notated. She has notated a group of Psalms, a Good Friday Service, Four Acts, The Burning Bush. Since only a few pieces by Ted Shawn have been scribed, she was urged to "get busy."

*

From Suzy Wood, East Moline: (The Daily Dispatch, Sept 26, 1981) "When Suzy Wood was 24, she broke her neck in a car accident and wasn't expected to walk again. She's not just walking these days--she's dancing...

"Wood's husband is Pastor R. Wayne Wood of Immanuel Lutheran Congregation of the Lutheran Church in America, Kennedy Drive and 16th Ave., East Moline...

"She was born in Brooklyn, N.Y., and when she was 8 days old she moved with her parents, Mr. and Mrs. Donald Elbright, to India, where they spent 17 years....

"'I really loved India,' Wood said. 'The sense of spirituality is so deep. It has a history and a color. There's understanding of life by people there I don't experience in Americans. It doesn't seem to be part of this culture.'....

"'I became interested in liturgical dance when I was a graduate student at Boston University,' Wood said. 'A master's degree program was developed combining religion and the arts. It was tailor-made for me.'...

"Her husband said 'Her gift is taking a person who has never danced before and using her or him. And because sacred dance is a visual art form of communication, it reaches even the smallest child. It's a beautiful thing to see. I involve her every chance I get.'....

"It helps to have a background in both dance and theology, she said. 'I tell people who want to dance that if they are religious, they should spend a year studying dance. A dance or a theater person needs to take the time to understand the liturgy.'..."

NEW HAMPSHIRE -

From Sue Webb: The Pembroke Dancers of Faith in Concord have been hard at work since September 8th in anticipation of three dance services. On October 18th Joanne Drouin danced Philippine 2:1-11 and the Dance Choir with the Brookside Chancel Choir danced Christ, Whose Glory fills the Skies and an offertory Now Let Us Praise God and Sing.

For Thanksgiving we did our traditional processional of the Harvest....For Advent and Christmas the group presented a service for the First Congregational Church of Manchester Women's Club. A new addition for this program was a dance drama "The Littlest Angel."...In January our church will be starting a Clown Ministry under the leadership of Joanne Drouin.

*

Workshops: Wesley United Methodist Church in Concord will be the site of a sacred dance workshop April 16, 17, 18, 1982. Sylvia Bryant, wh who was a co-leader of the Black Dance sessions in Denver, 1980, and now living in Little Rock, Ark., will be the guest leader. Other leaders will cover ballet, jazz and creative movement. Cost is $27 if paid before Jan. 31, $32 after that date. Host families can provide housing. For registration contact Mrs. Darlene Lee, 49 Logging Hill Rd., Concord, N.H. 03301 Phone (603) 225-2668.

NEW YORK -

In June the Chi Rho Dancers of Oswego danced the "Dance of Judith." It was developed from the ideas presented by Connie Fisher in Dancing the Old Testament with supplemental choreography and music by Joan Huff. On Nov. 7 the group held a day-long workshop on the theme, "Dancing Christmas Carols." In spite of snowy weather inland 22 people attended. Sessions covered dance technique, creative movements, choreographed carols and costuming. The workshop closed with a worship service which included the Chi Rho Dancers presenting seven carols from their repertory.

On Dec. 6 they danced "O Come, O Come, Emmanuel" at the Presbyterian Church and on Dec. 20 they did "Good Christian Men, Rejoice" and "The Cherry Tree Carol."

In Saratoga Springs at St. Peter's Catholic Church Constance Durant danced at a Thanksgiving liturgy. And on Dec. 19 and 20 she danced at the Chapel House of SUNY Albany at the Catholic liturgies.

At the October meeting of the NY State Sociologi-

cal Assoc. in Oswego she presented a paper on "Shaker Dance: An Ethnological Approach." It was illustrated with dance notation and historical documents delineating the sociological value of Shaker dance.

PENNSYLVANIA -

For Ruth Becker's ordination the Dance Group at The Luteran Seminary danced to the poem "The Proper Turning" by Ellen Roberts Young. Binnie Ritchie Holum helped with the choreography. Lines 3 to 9 were done as a solo which included a leap, drop, reaction to an invisible kick, bounces and shuffles. The soloist, Debbie Skinner, wore bright green sweat pants and sweatshirt. The poem could apply to ordination, dancers, or any conversion experience. It is offered here for others to use. (Please give credit to the author if you use it.)

The proper turning
from the world to God
is a conspicuous somersault
half joyful leap, half fall.
Power tumbles, selfish interests spill,
desires turn upside down, a very public mess.
Laughter dances round.
Is it delight or scorn?
No matter to the acrobat
who's newly joined the troupe
the company of artists
who proclaim! the names! of God!

For another occasion (COSTUMING) the Dance Group at the Luteran Seminary found ourselves working on a piece which would look nice with draped arms. None of the dance choirs we'd shared with in the past had done anything that fit this need, so we ended up inventing new costumes. Sometimes we felt that we must be reinventing the wheel, but our results were very

satisfying: easy to move in and well received by the congregations.

fabric: chiffon
neckline: drawstring, tied at shoulder.
sleeve: long, full with a top seam that is only sewn for 2 inches at shoulder and wrist. elastic band gathers wrist.
Sides: straight, open below hip.
The width of the two body pieces together is roughly 1½ times the hip measurement. The body outline shows through, but is softened by the gathered fabric. This fall we wore black leotards and tights under different colored costumes. Our next step is to buy new leotards coordinating with the costume colors.

*

Workshops: Carlow College, located in the Oakland area of Pittsburgh, is offering a series of liturgical arts workshops designed to promote meaningful Liturgical worship and personal spirituality through dance, drama and the related arts. Nov. 5-7 they centered on Celebrating our Judean Heritage. Feb. 18-20 the focus is Celebrating the New Covenant. Next summer, Aug. 2-7 there will be an Arts in Worship Institute. Participants attending may earn one credit Diocesan or CCD Workshop credit. For the Feb. event the price is $15 for each of the 7-10 p.m. sessions on Feb. 18 and 19, and $25 for the all day session on the 20. All sessions may be attended for $50. For registration or further information write Sister Grace Ann Geibel, Carlow College, 3333 Fifth Ave., Pittsburgh, Pa. 15213.

TEXAS -

From Tinka Tarver, San Antonio:
On Sunday afternoon Nov. 22, fifteen people gathered in my studio to share their interest in sacred dance. Three drove down from Austin; the rest were from San Antonio. This was a result of having the Festival here. For the first time we are connected! We share ideas and information, dances, prayer and fellowship. Love and support were given and received. We hope to meet again in the spring and let this first effort grow....Blessings to you and everyone for helping this happen.

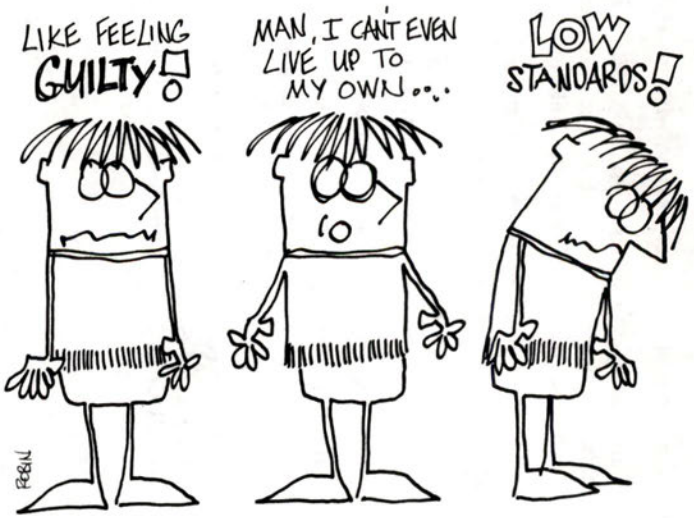
WISCONSIN -

On Oct. 14, Joan Majewski, Milwaukee, danced the prelude to the special liturgy marking the year-long celebration honoring St. Teresa of Avila, a Spanish nun and founder of the Discalced Carmelite Order and first woman doctor of the Church. Dressed in Spanish costume Majewski danced to the Leyenda composed by Kenneth Biel. St. Teresa, who liked to dance with castanets on feast days, was further honored as Majewski preceded the other gift bearers up the aisle in an offertory to Tarrego's Danza Moro and presented her castanets to the Archbishop. The communion meditation was also danced to a prayer of St. Teresa and set to music by David Diamond. The entire liturgy was videotaped for later showings to the Carmelite communities nation-wide.

On Sun. Nov. 8 the National Catholic Youth Organization Convention in Milwaukee closed with a special liturgy at the Mecca Convention Center. The theme was the rainbow and had music by the Dameans, well-known liturgical recording artists. Dances included a responsorial psalm, "I Longed for You," including simple congregational movements during the refrain, a communion medit-

ation "There is One Lord," and a joyful recessional, all presented by Joan Majewski.

For All Saints Day, Nov. 1, she led dancing in a liturgy for children in downtown Milwaukee at Gesu Church. The children did prayer gestures to the Gospel Acclamation, "Sing to the Lord." Majewski also danced the Gloria and Communion meditation, "I Want to Walk as a Child of the Light." Late that afternoon another liturgy was held in the same church by the Marquette University Campus Ministry. For this concelebration Joan brought the lectionary to the altar and danced "I Rejoiced When I Heard Them Say" and "On Eagles Wings."



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WHAT IS THE SACRED DANCE GUILD?

The Sacred Dance Guild is a non-profit corporation with international membership devoted to sacred dance in worship.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association which pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of "Sacred Dance Guild" and the Guild incorporated in 1965.

Leadership and technique opportunities are offered at workshops and festivals. The 1981 Festival will be June 17-21 at Trinity University in San Antonio, Texas. The 1982 Festival will be in March at University of Miami in Coral Gables, Florida.

The Guild publishes a JOURNAL three times a year. Each issue includes feature articles and reviews of recent literature pertinent to sacred dance, reports of members' activities, and announcements of upcoming events.

The Guild makes available the resource kit described below.

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild. Many members are dancers, dance directors, clergy, religious educational directors, and musicians, as well as simply interested supporters.

The Sacred Dance Guild promotes dance

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person – mind and spirit and body – in relationship with God and others.

SACRED DANCE GUILD KIT

TYPES OF MEMBERSHIP:

This kit includes:

1. AND WE HAVE DANCED
   by Carlynn Reed
   (a history of the Sacred Dance Guild)
2. THEOLOGY IN THE SHAPE OF DANCE
   by Judith Rock
3. INVOLVING PEOPLE IN DANCING WORSHIP: HISTORIC AND CONTEMPORARY PATTERNS
   by Doug Adams
4. CONSIDERATIONS FOR STARTING AND STRETCHING A DANCE CHOIR
   by Margaret Taylor
   (includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)

Charge for Kit: (includes postage):

United States – $12.00 check or money order
Overseas – $15.00 U.S. dollars drawn on a U.S. bank

Please send advance payment with order to:

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GROUP – dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops. Two JOURNALS are sent to designated person for group use.

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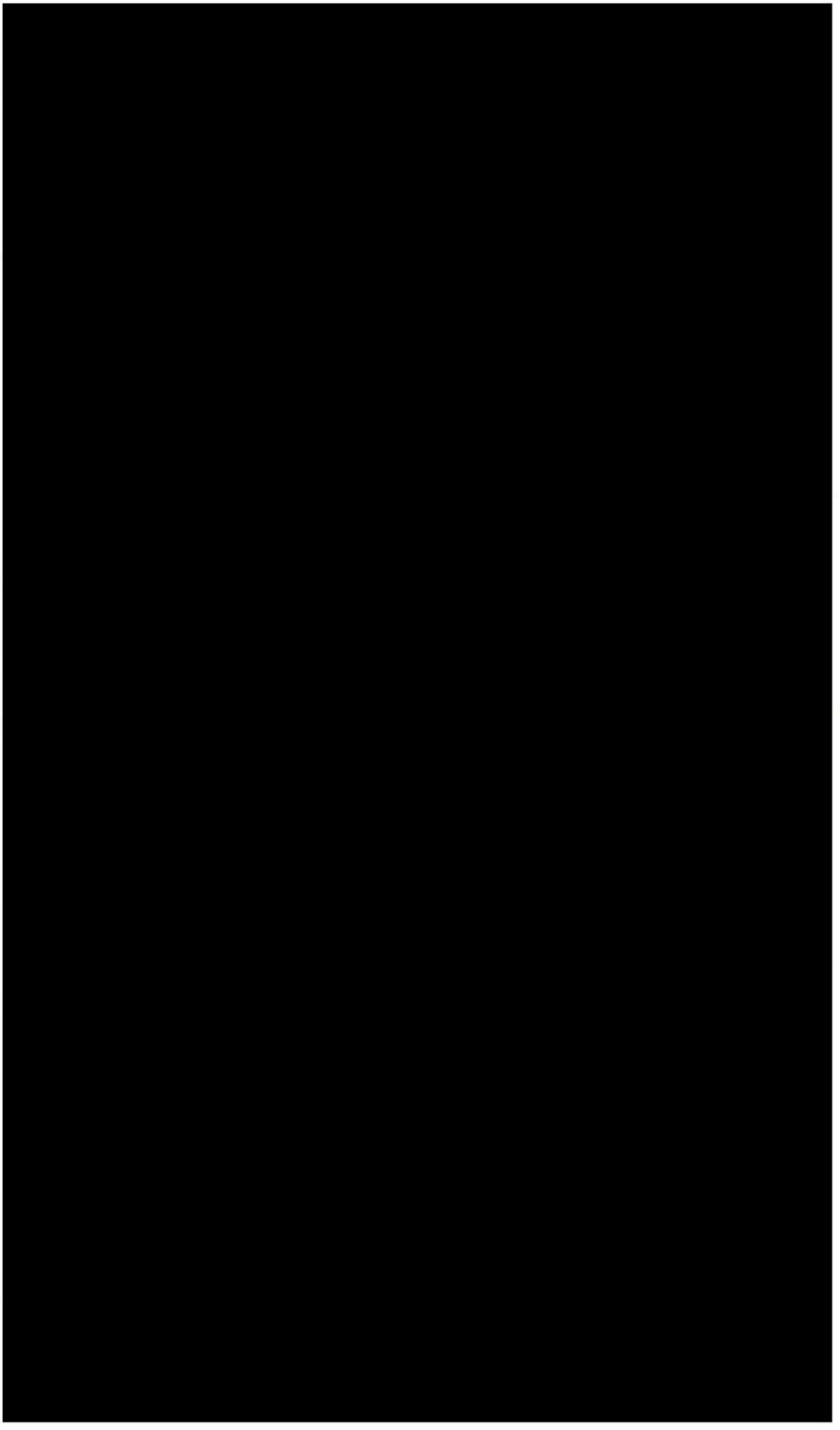

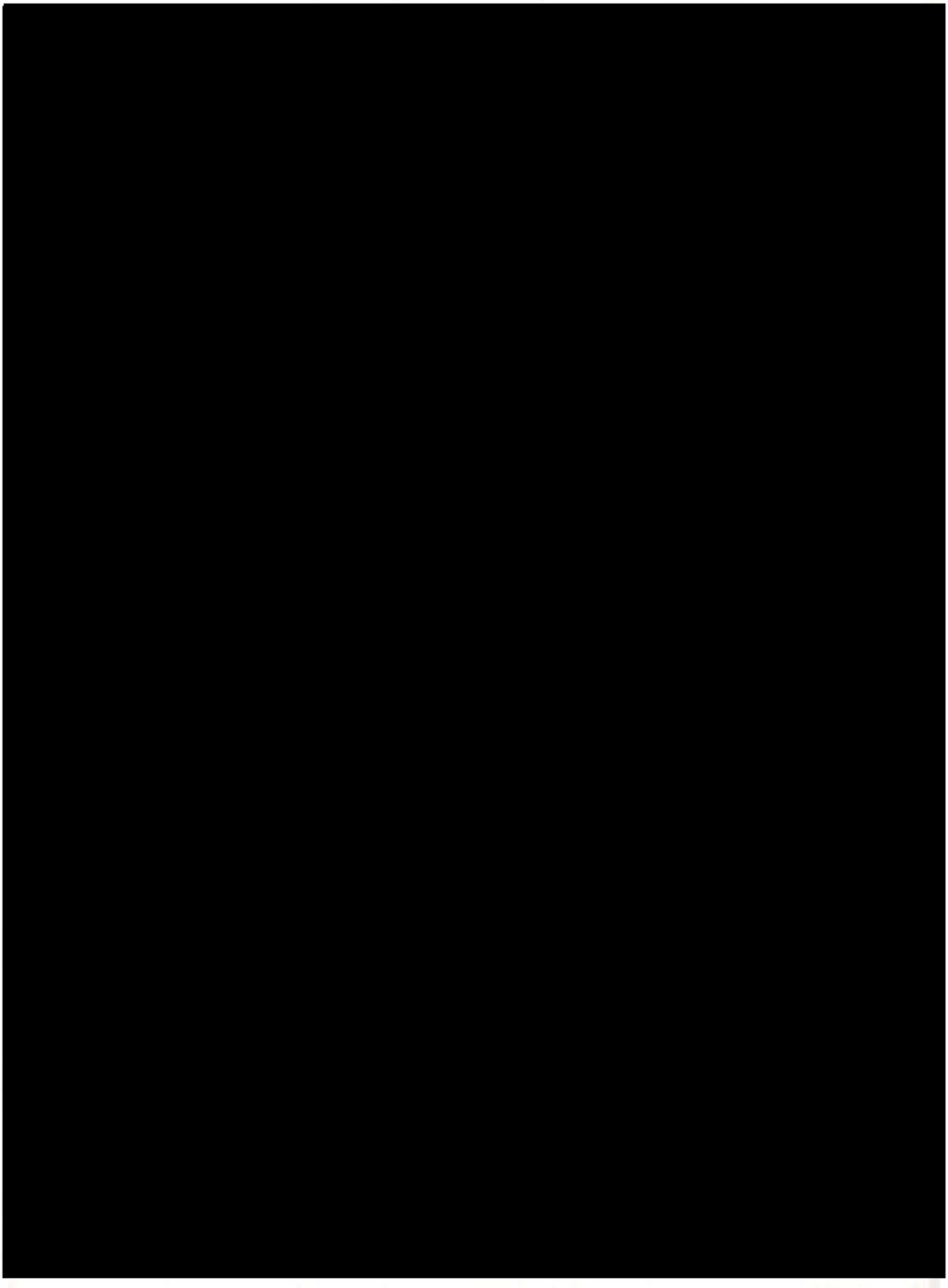

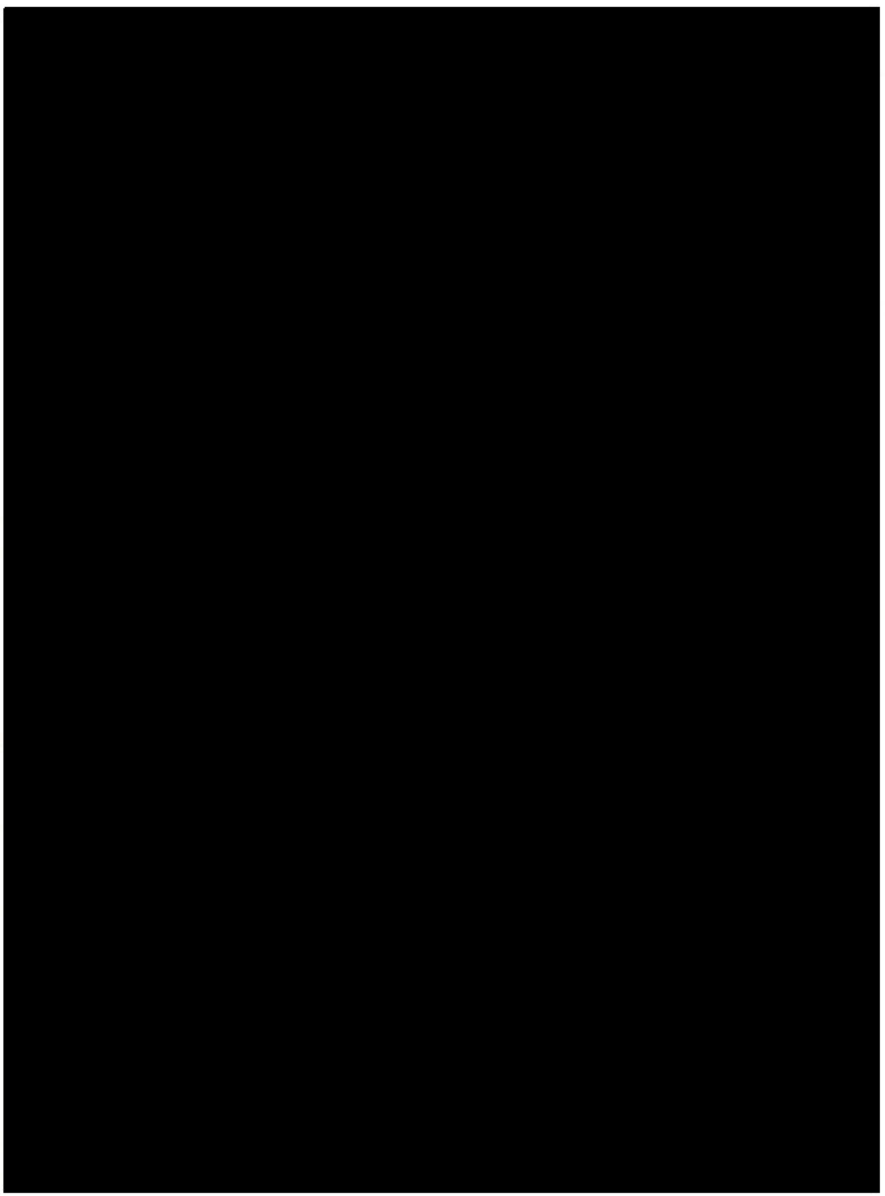

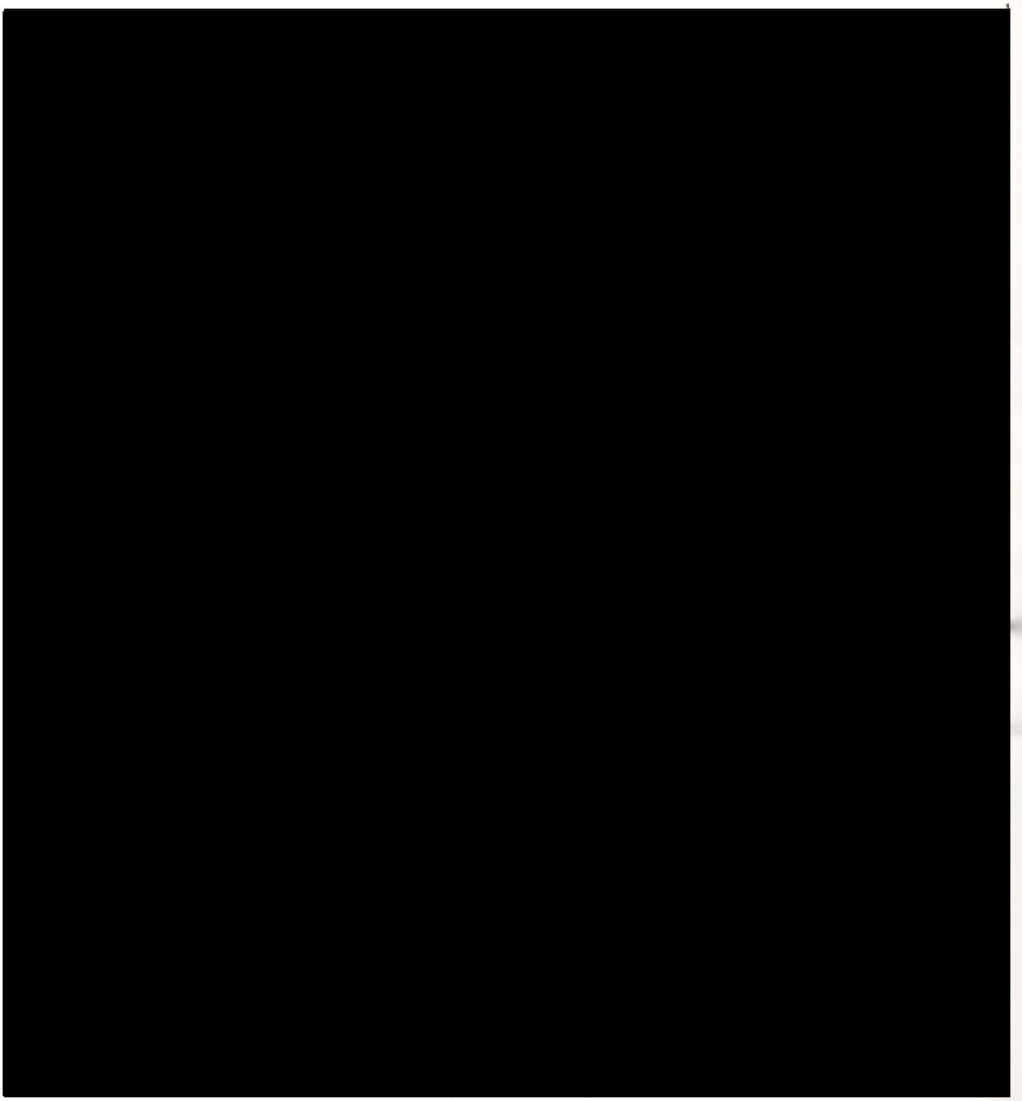

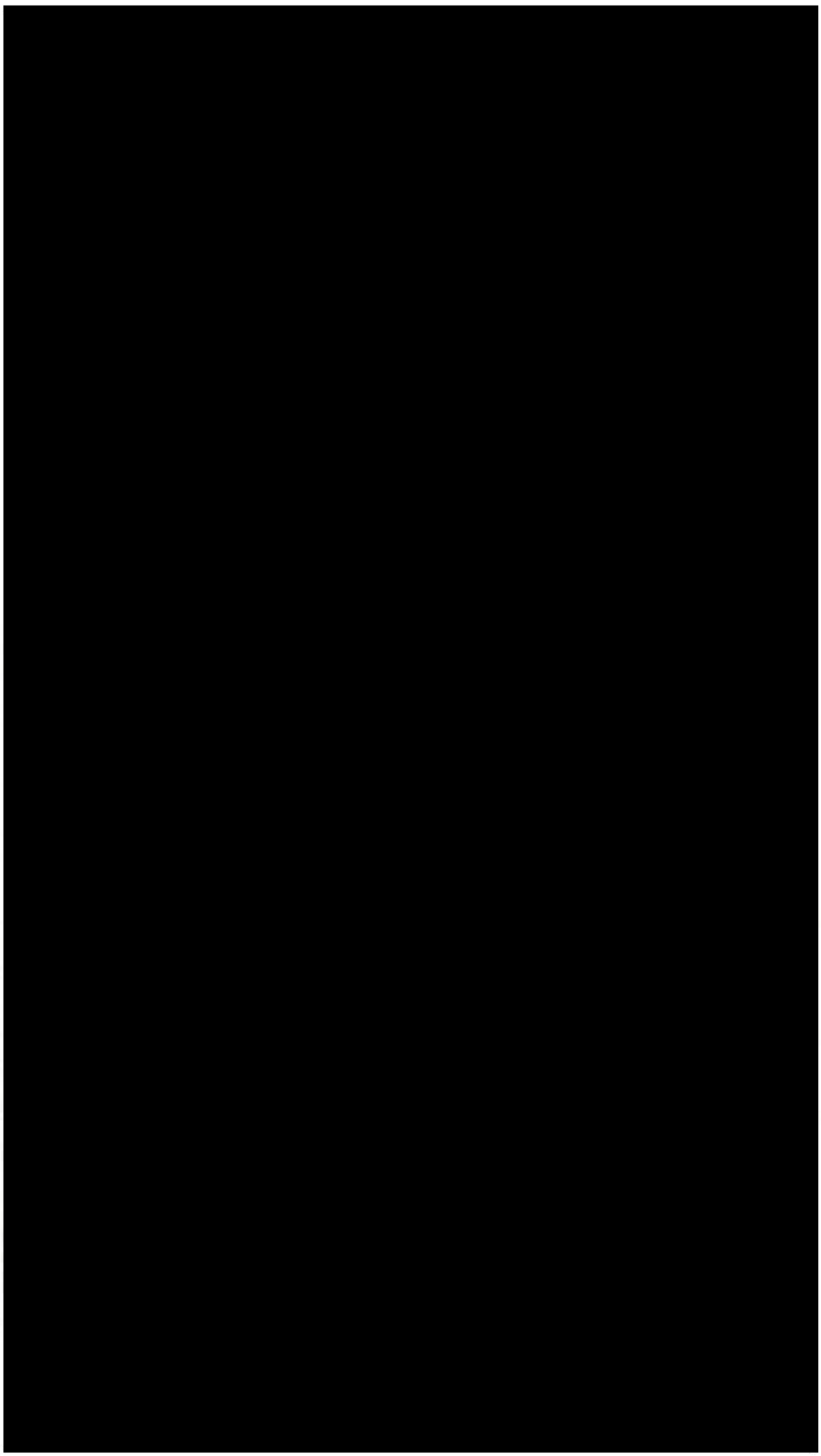

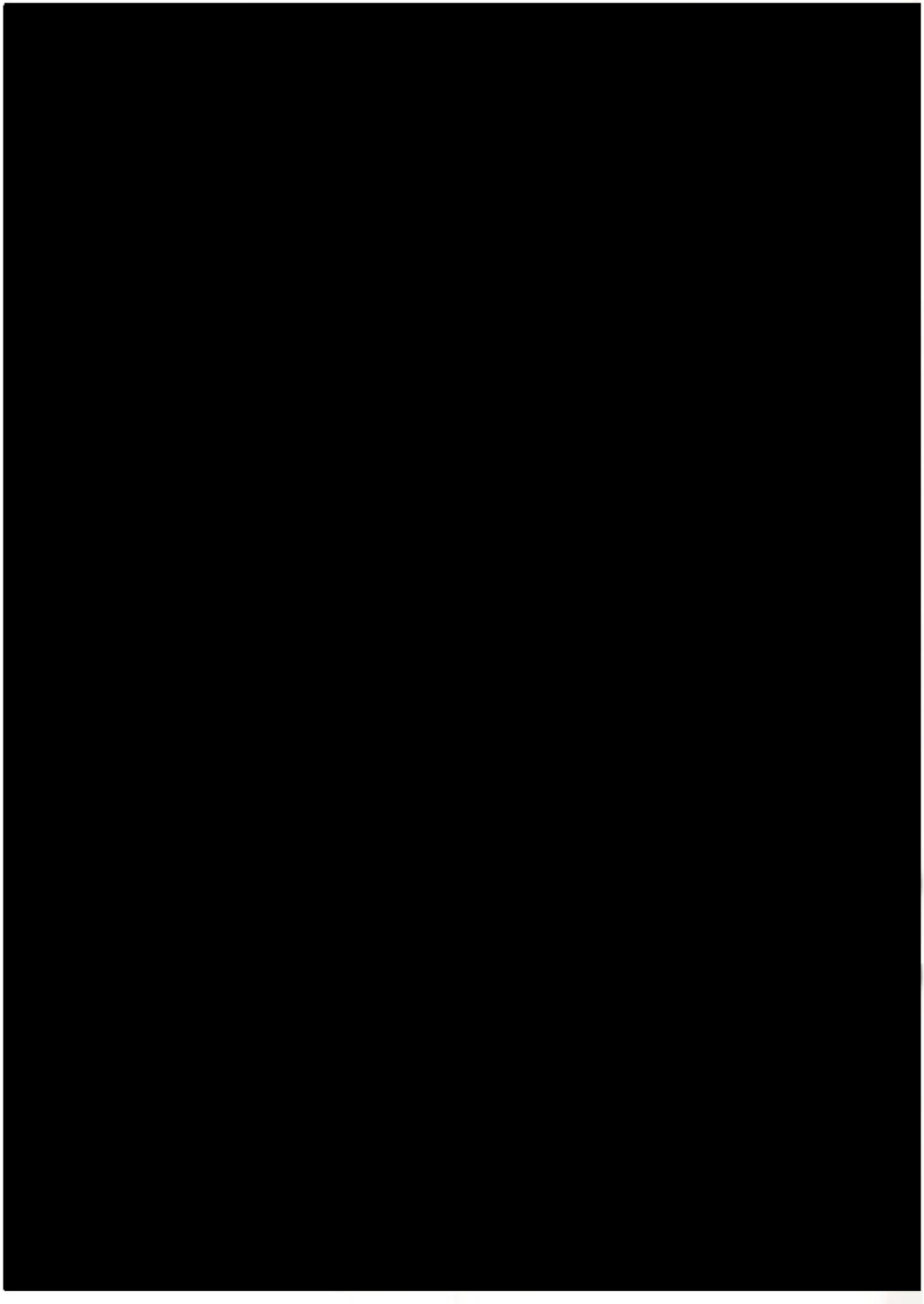

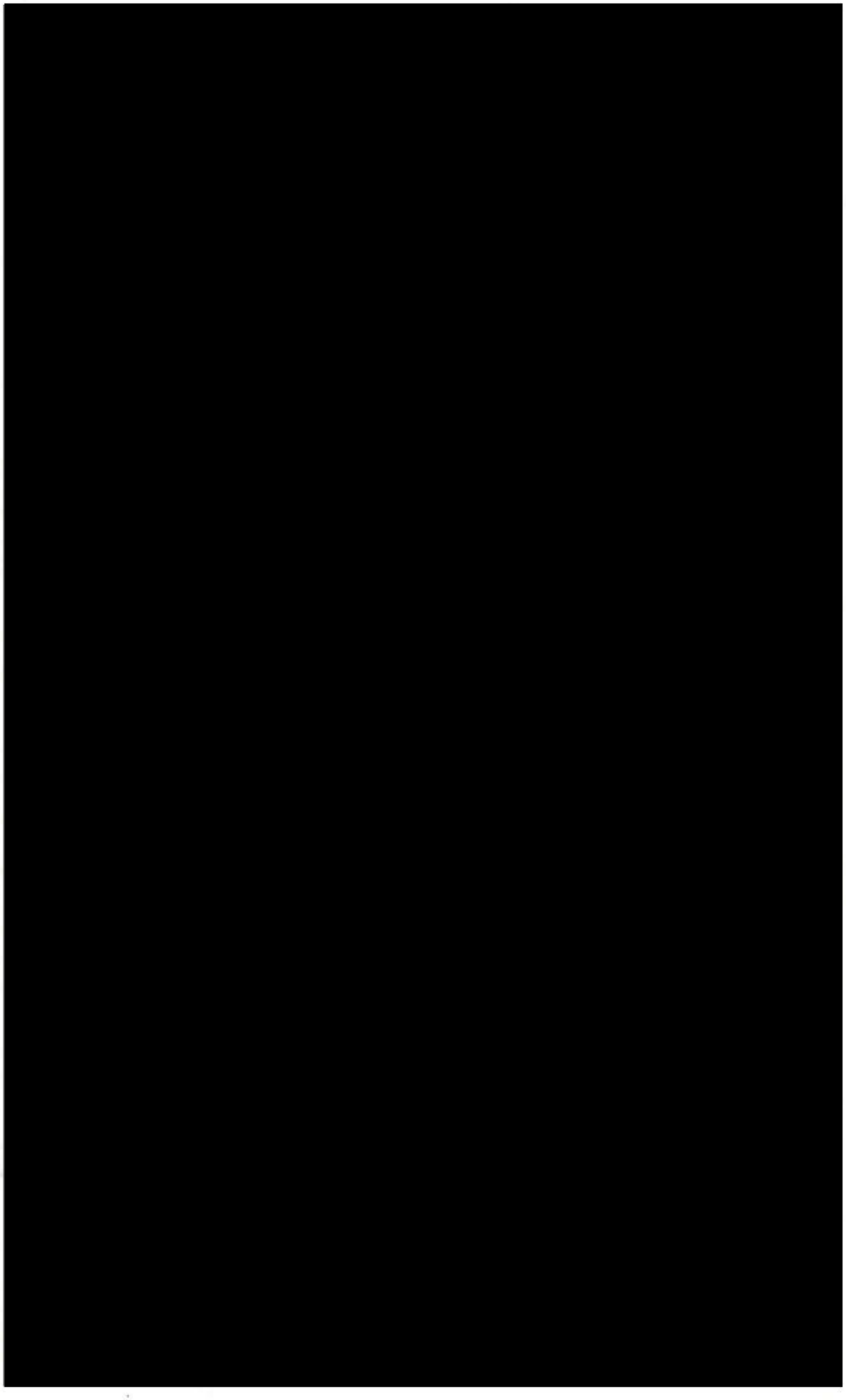

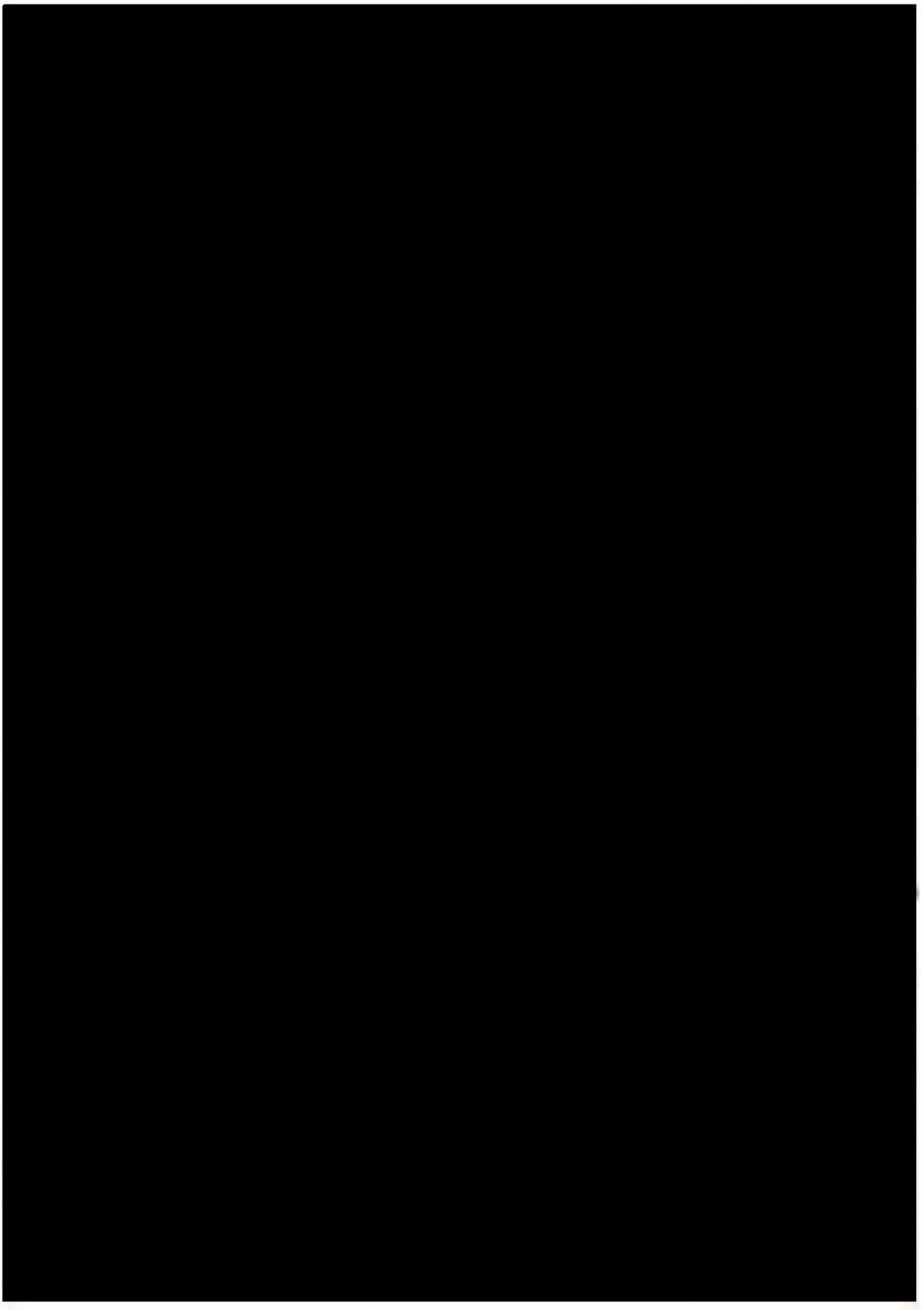

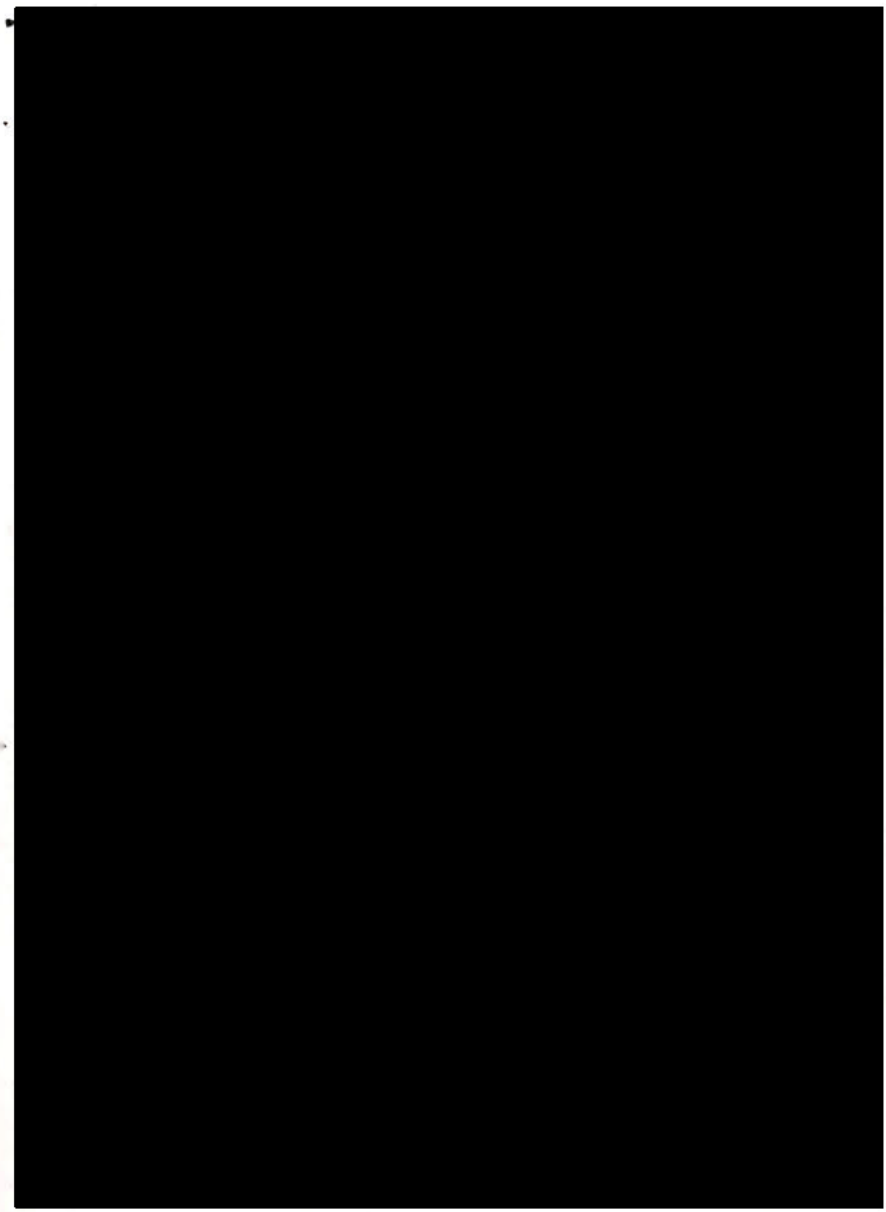

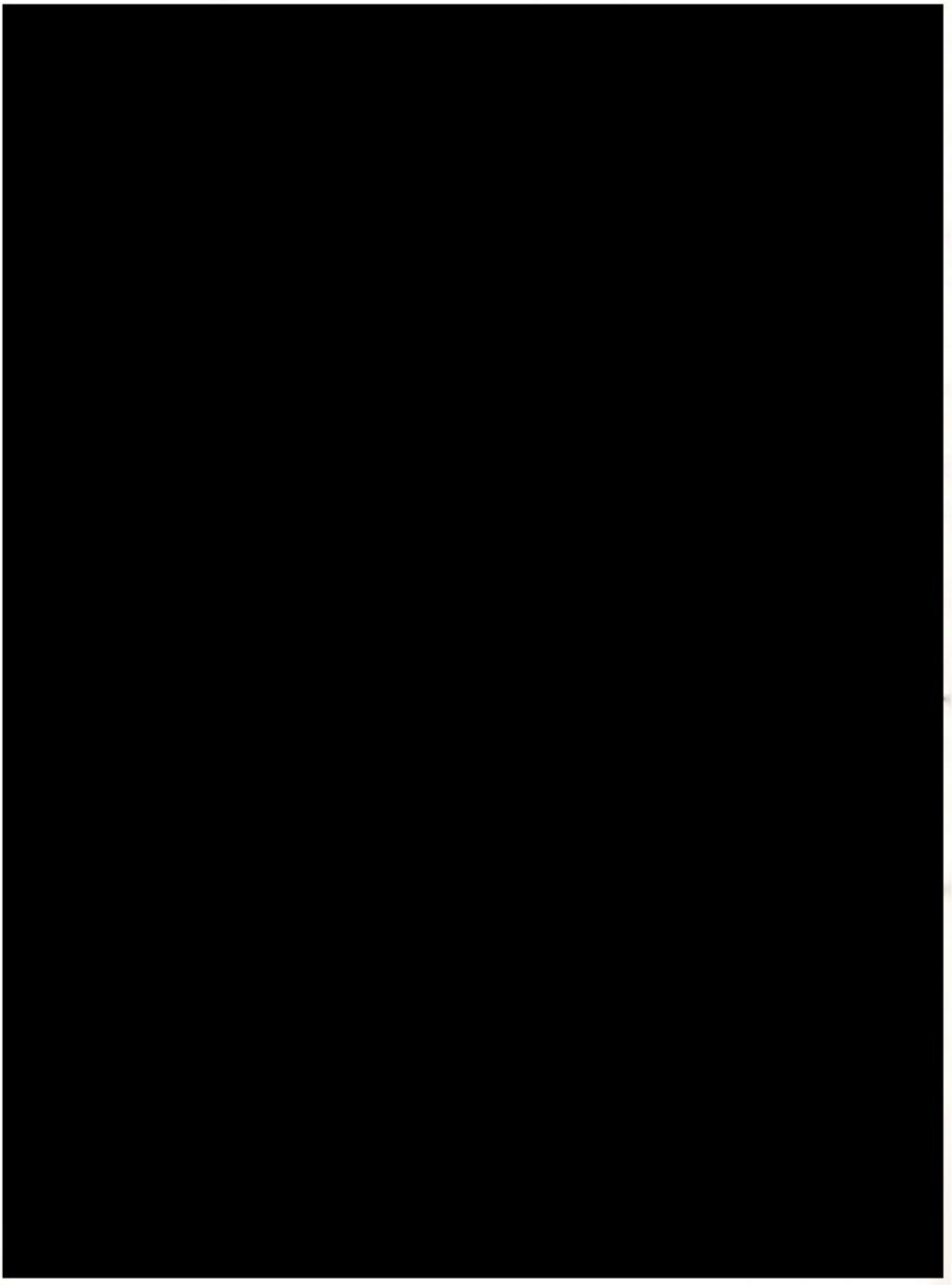

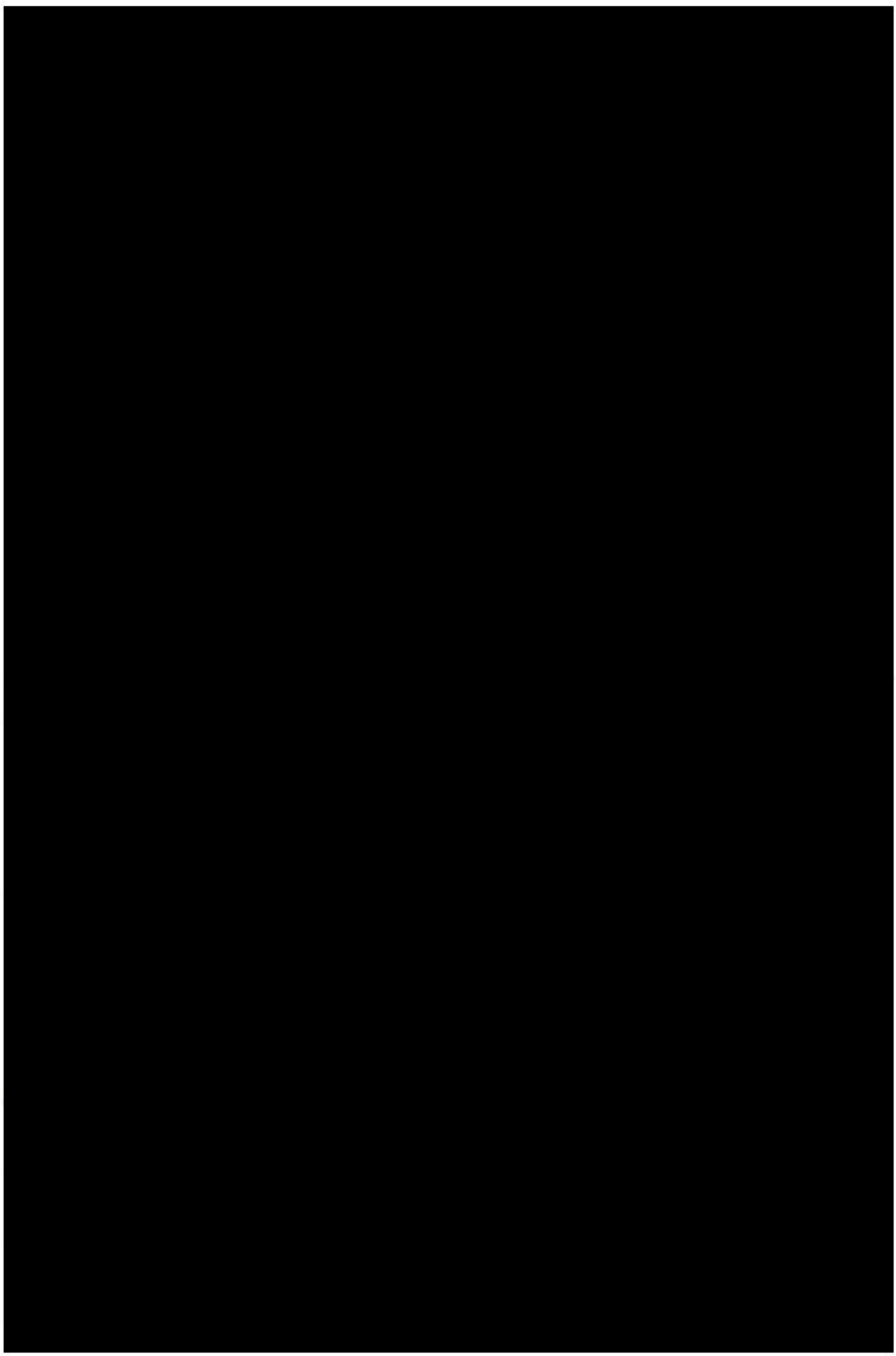

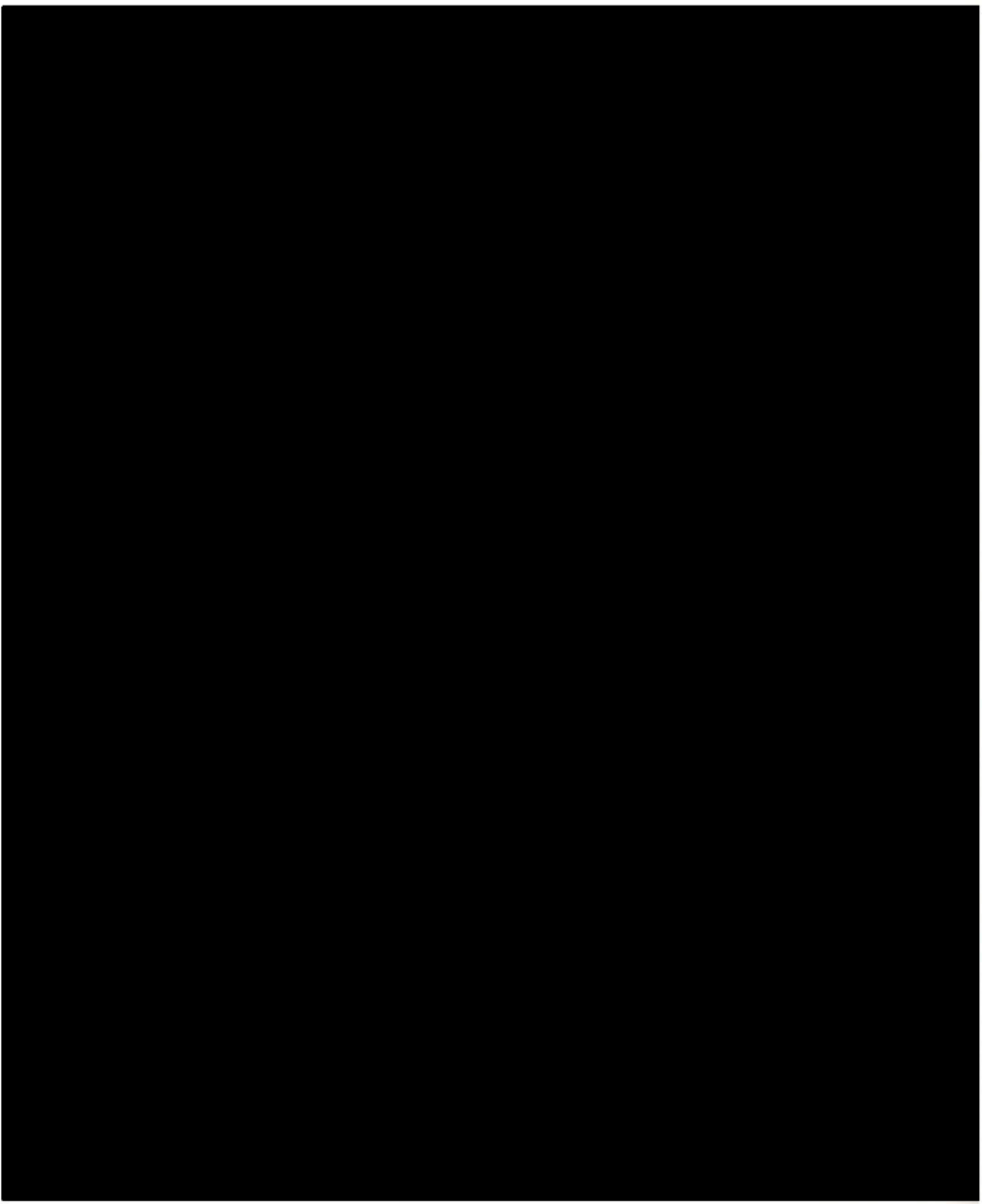

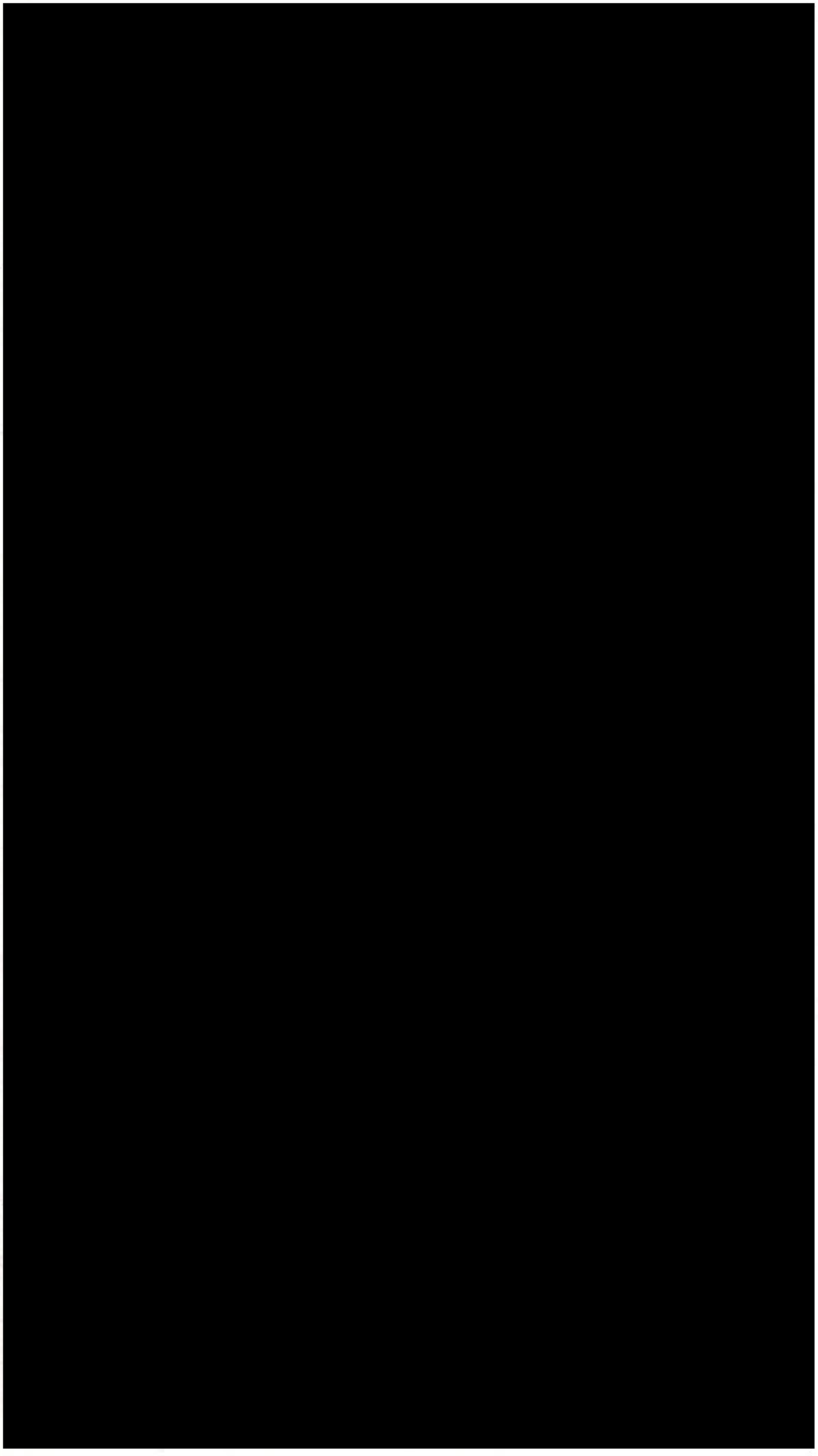

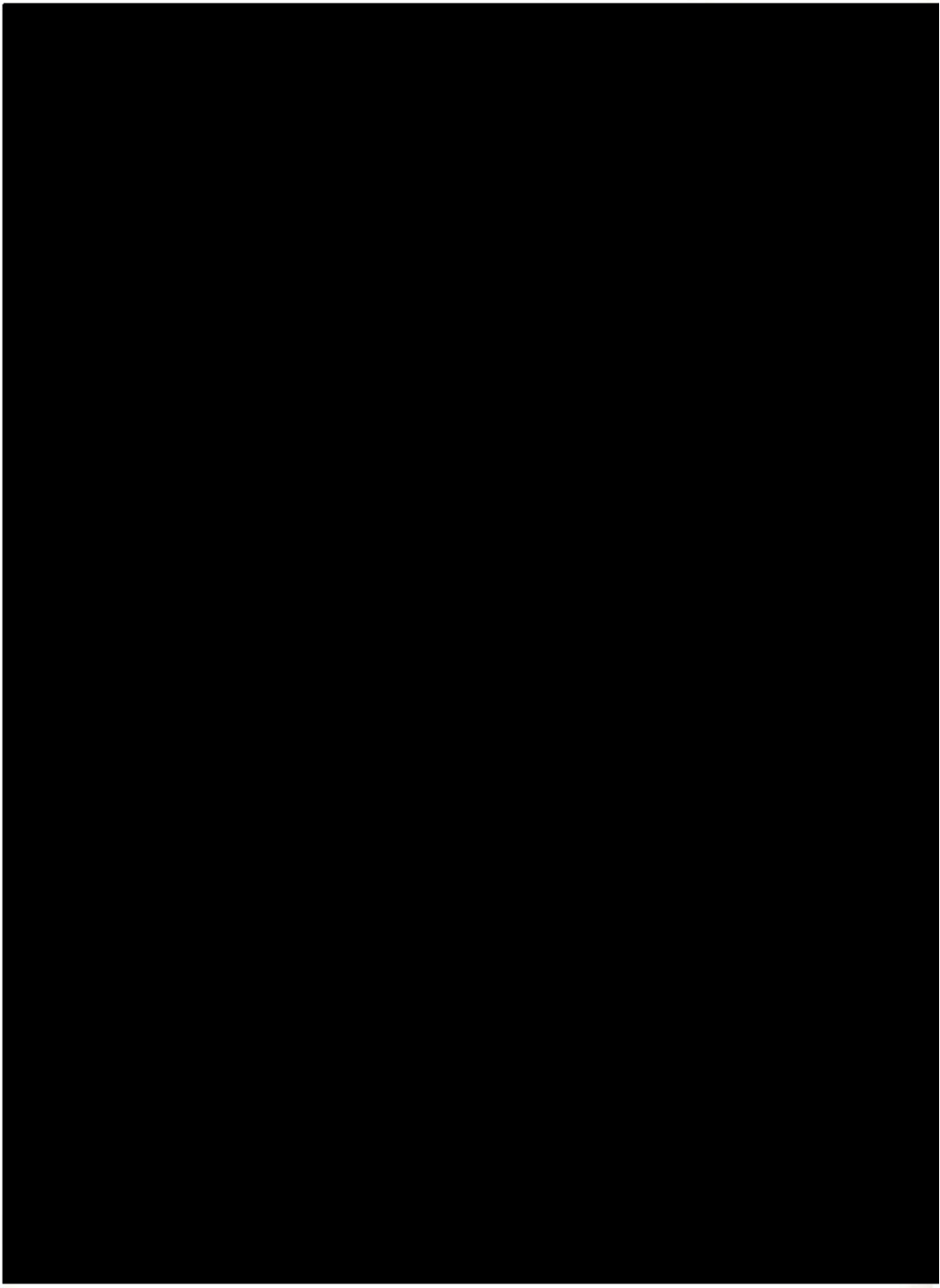

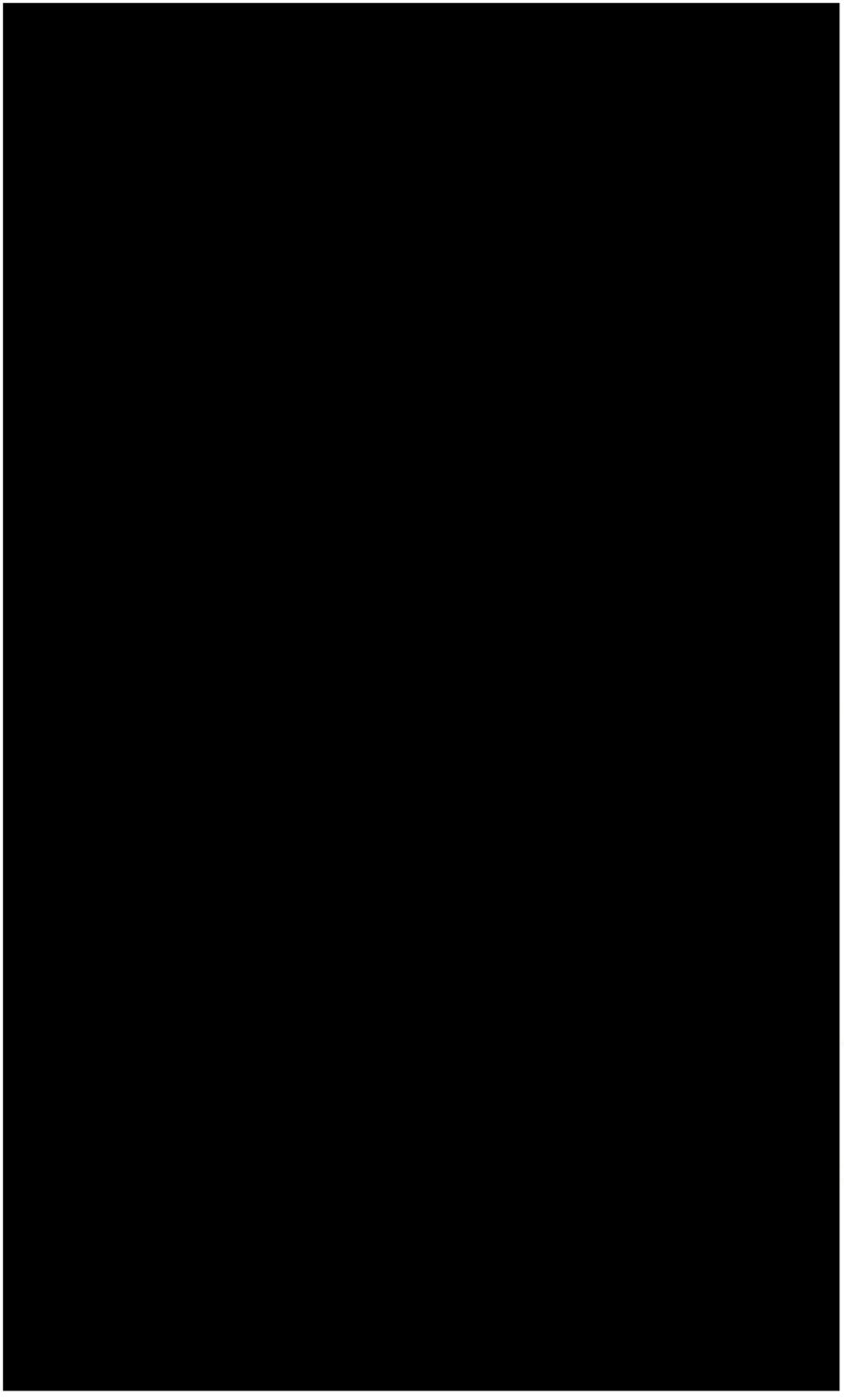

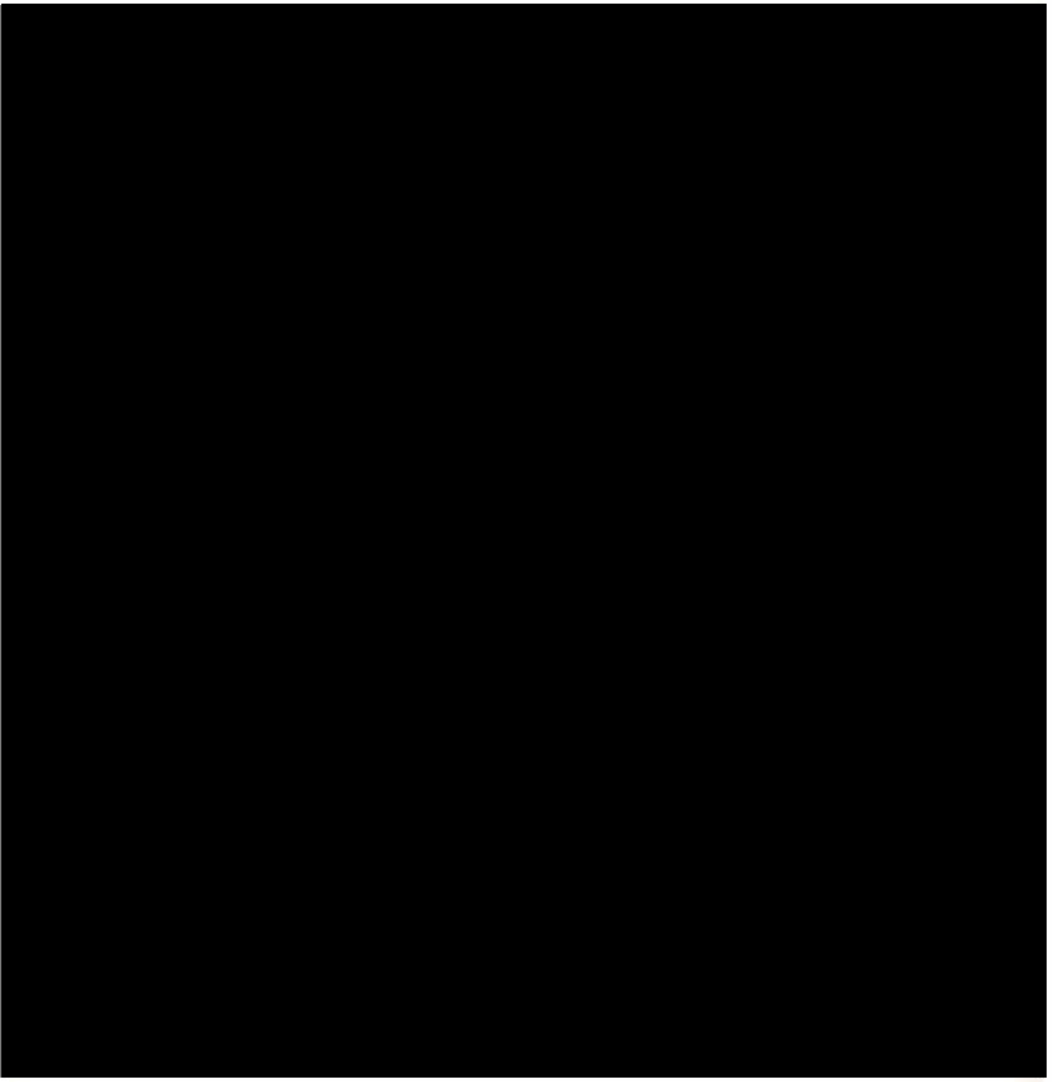

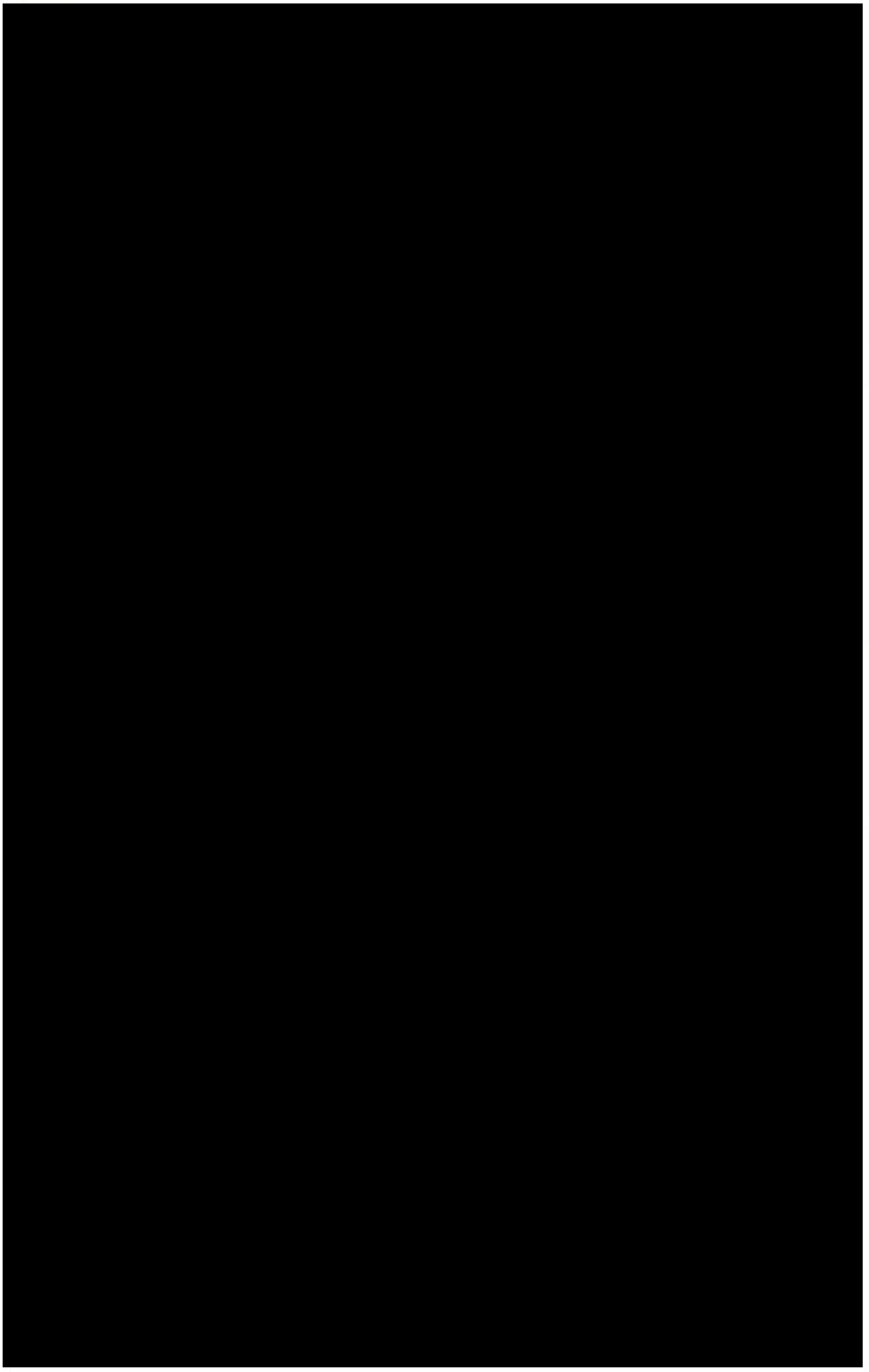

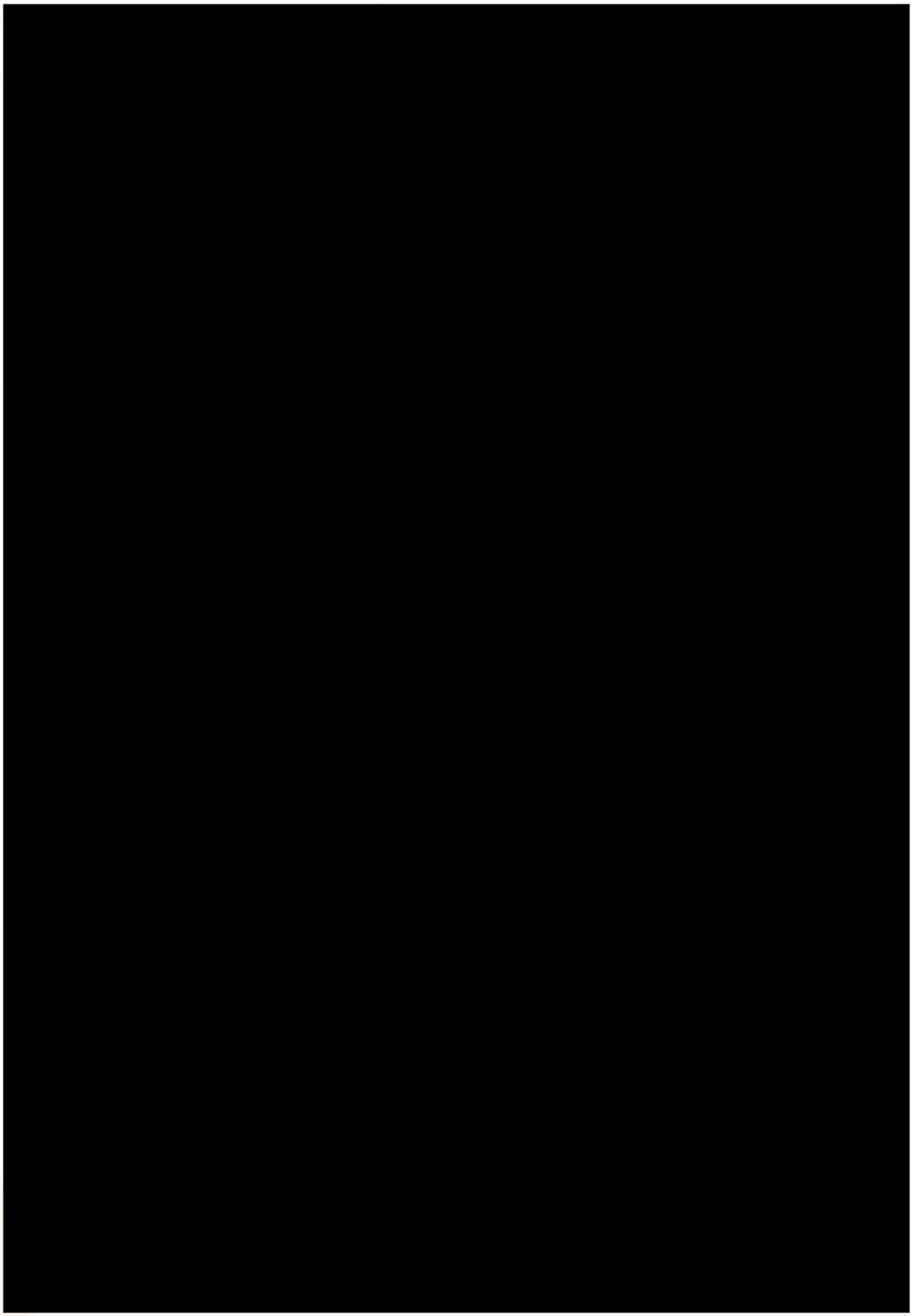

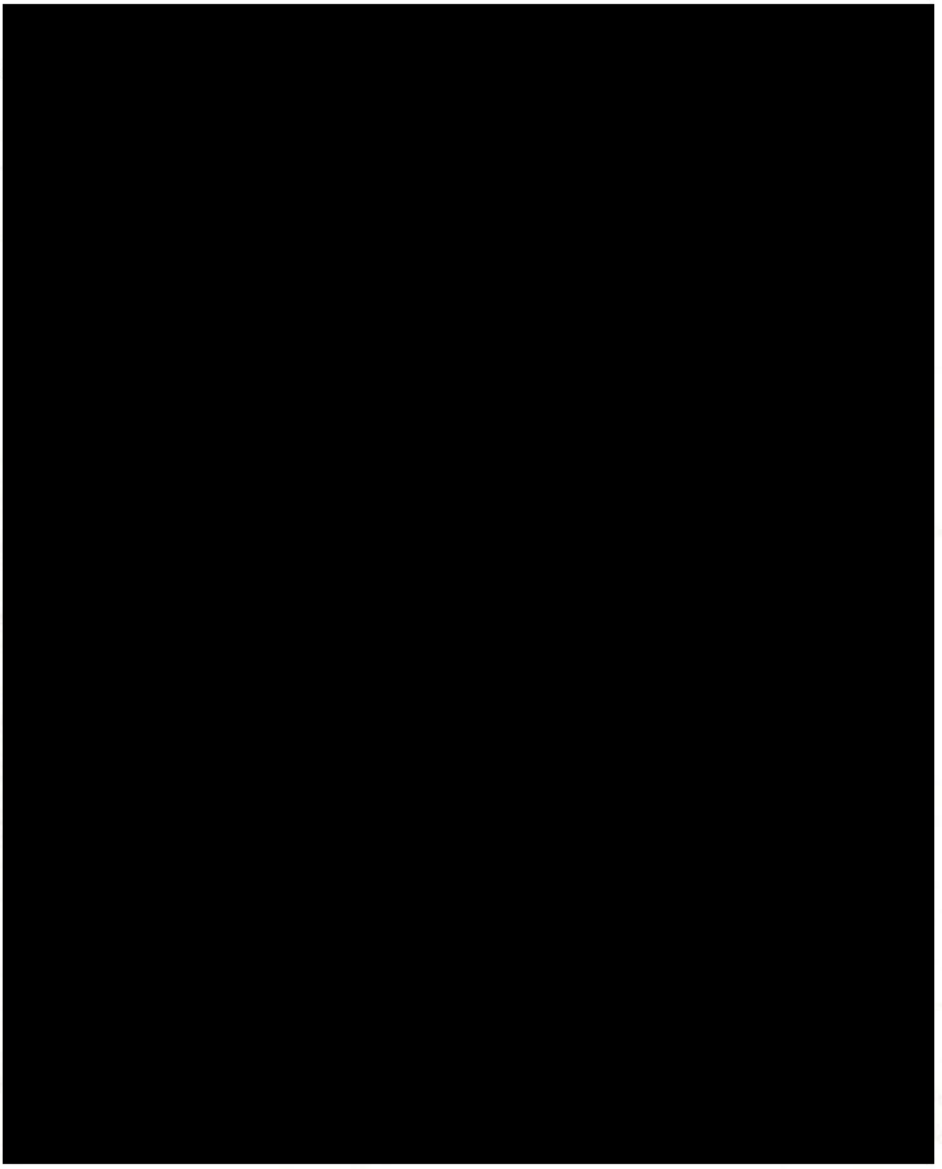

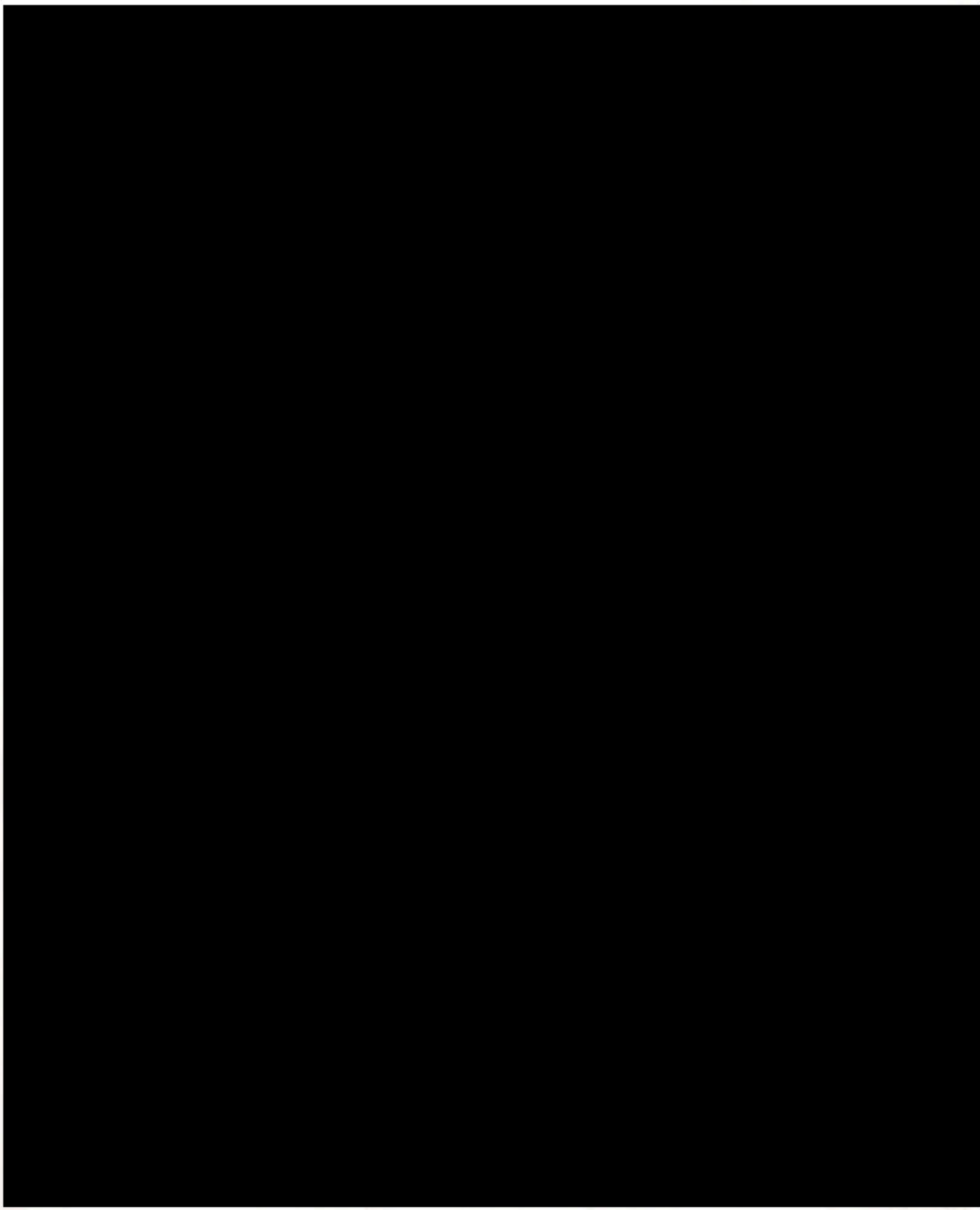

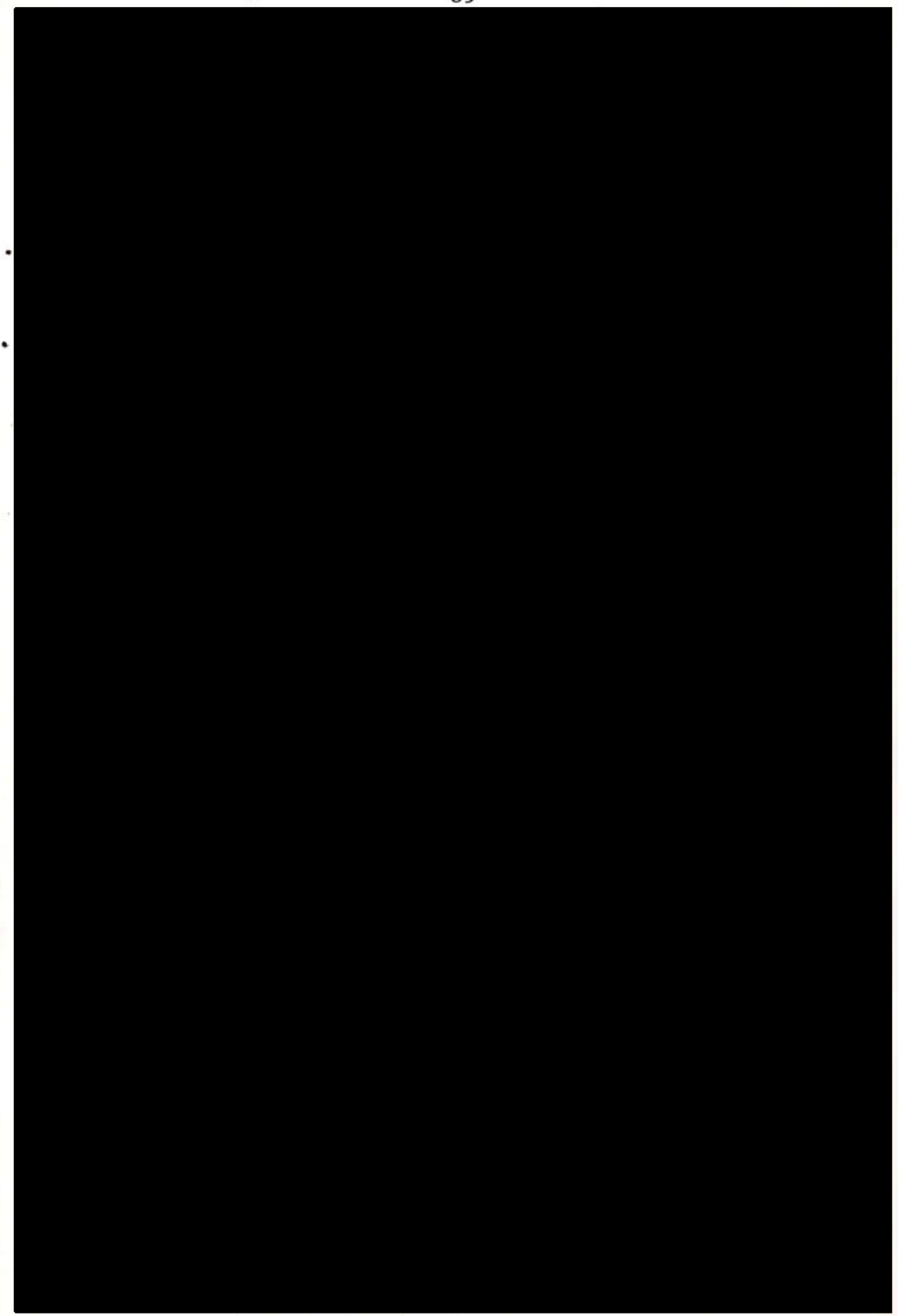

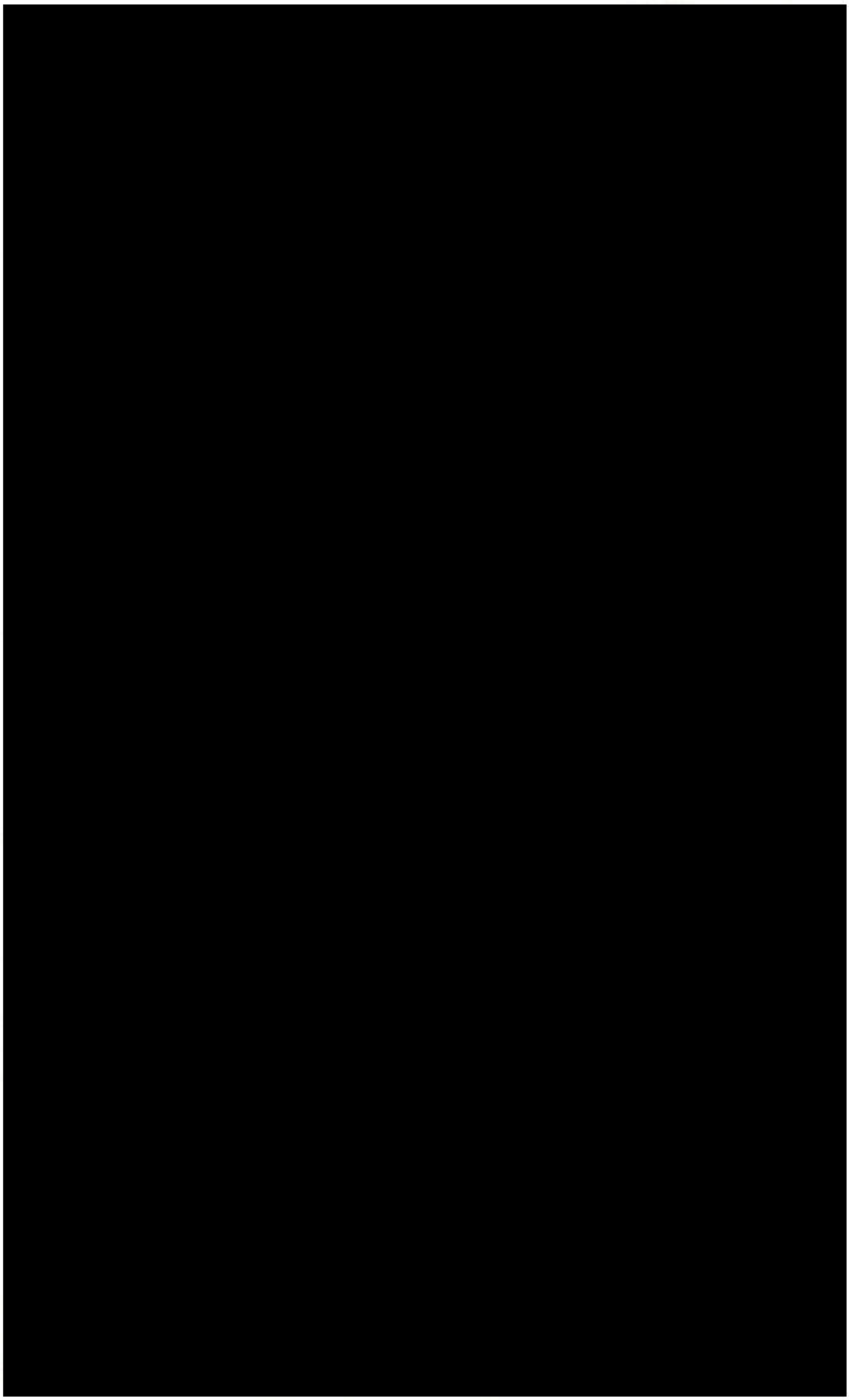

SACRED DANCE GUILD SCHEDULE

Continental breakfast in hospitality suite-7:15-8:00

FRIDAY, MARCH 5	SATURDAY, MARCH 6	SUNDAY, MARCH 7	MONDAY, MARCH 8	TUESDAY, MARCH 9
10:00 A.M. to 7:30 P.M. Registration & Orientation.	8:15-8:30 Opening & Announcements. Lane Sports & Recreation Center. 8:45-9:15 Techniques-Choice. DeSola, Deitering, Rock. 10:00-11:45 Adams or Miller.	7:30-8:00 Morning meditation. 8:30 Opening & Announcements 8:45-9:45 Deitering or Miller. 10:00-11:45 DeSola or Hall or Church service.	8:15-8:30 Opening & Announcements. 8:45-9:45 Technique-Choice. Deitering, DeSola, Miller. 10:00-11:45 DeSola, Rock or Adams.	8:30-8:45 Opening & Announcements. 9:00-10:00 Symposium (Area ministers of various faiths will share ideas on use of the dance in their respective liturgies.) 10:15-10:45 Closing session- outdoors.
		Lunch & Entertainment 11:45-1:00		
5:00-6:00 Leadership meeting.	1:00-2:30 Harris or Deitering & DeSola-Children. 2:45-4:45 Deitering or Rock.	1:00-2:30 Kleinman or Dietering & DeSola-Children. 2:45-4:15 Choice: Tai Chi, Ballet or Jazz. 4:30-5:30 Sharing.	1:00-2:00 Arlette Cohen or Cowdery. 2:45-4:15 Annual meeting. 4:15-5:00 Sharing.	
		Dinner break		
7:30-8:15 Opening ceremonies. 8:30-10:00 Wine & cheese social at University Inn Lounge.	7:15-8:15 Sharing. 8:30-10:00 Sufi dancing.	7:30-8:45 Concert. Open to public.	6:30-7:30 Banquet & Costume Show 7:30-8:45 Pruett.	

SACRED DANCE GUILD

FESTIVAL '82 - MIAMI

UNIVERSITY OF MIAMI

March 5th. thru March 9th.